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THE SCHOOL ARTS MAGAZINE

PEDRO J. LEMOS, Editor

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A GROUP OF ITALIAN LANDSCAPE CARDS MADE BY THE STENCIL PROCESS, A SIMPLIFIED PRINTING PROCESS THAT HOLDS GREAT POSSIBILITIES FOR PRODUCING POSTERS, GIFT CARDS AND BOOKLET ILLUSTRATIONS IN THE SCHOOLROOM. FROM THE EDITOR'S COLLECTION MADE IN EUROPE

The School Arts Magazine, September 1928

The SCHOOL-ARTS MAGAZINE

TRADE MARK REG U S PAT OFF AND IN CANADA

AN · ILLUSTRATED · PUBLICATION · FOR · THOSE INTERESTED · IN · FINE · AND · INDUSTRIAL · ART

PEDRO · J · LEMOS · Editor

DIRECTOR · MUSEUM · OF · FINE · ARTS · STANFORD UNIVERSITY · CALIFORNIA

JOHN · T · LEMOS · Assistant Editor

VOL. XXVIII SEPTEMBER, 1928 No. 1

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The President

Speaks on Art and Beauty

WITH an economy of language and a comprehension of conditions not often duplicated, President Coolidge has stated the case of art education as applied to daily living in a convincing way.

Before the American Federation of Arts and the Association of Art Museum Directors in Washington in May, he said in part:

We need to put more effort into translating art into the daily life of the people. If we could surround ourselves with forms of beauty, the evil things of life would tend to disappear and our moral standards would be raised. Through our contact with the beautiful we see more of the truth and are brought into closer contact with the infinite.

Our country has reached a point where this is no longer a visionary desire but is becoming an actual reality. With general prosperity, with high wages, with reasonable hours of labor, has come both the means and the time to cultivate the artistic spirit.

Philanthropy has given the people access to all that is most beautiful in form and color. It is theirs without money and without price, if they will but go and possess it. Out of our agriculture, our commerce and our industry, we can see already emerging a new spirit. The potential is becoming actual.

Through science and invention, gradually but surely, we are banishing the drudgery of existence and bringing into every avenue of living a touch of the artistic. We are working out the ideal under which every one will realize that they are artists, in their employment, in their recreation and in their relations with one another.

One is interested in the elevation of industrial arts in America on the sound theory that beauty of a commercial product is worth while, not only materially, but also aesthetically. And that it gives an opportunity to bring art into the home.

Mr. Coolidge has hit upon the motto of The School Arts Magazine—the fundamental reason for its existence: "Appreciation of Beauty in everyday life." . . . .

THE SCHOOL-ARTS MAGAZINE
TRADE MARK REG U S PAT OFF. AND IN CANADA

VOL. XXVIII SEPTEMBER, 1928 No. 1

A Business Design Project for the High School

BEULA MARY WADSWORTH
Supervisor of Art, Kalamazoo, Michigan

III

A WINDOW DISPLAY DESIGN MADE BY SCHOOL STUDENTS OF KALAMAZOO, MICHIGAN, UNDER THE DIRECTION OF MISS JIMMIE OTTEN

A CITY display window contest sponsored by the Retail Division of the Chamber of Commerce was an affair of current public interest, and at the same time formed a basis for keen rivalry for honors among the various window decorators of the leading stores. This event was seized upon at the high school as a point of contact for vitalizing a similar problem in commercial art. In order to clarify the educational principles which governed the following activities as carried out in the school art department, let us compare a typical human incident in the business world with one in a high school situation which was intended to conform to real life in as sane and natural a way as the artificial organization of the public school will allow.

Coles, we will say for instance, was a professional window decorator. While he adjusted his collar in preparation for breakfast, he contemplated his day's work.

"That new stuff I saw in Marshall Field's last week—it gives me an idea! Let's see. My east window section must be done by eleven. That special light I will wire after the store closes. It will be in time before the City Window Show opens tonight."

Quite as alive as Coles to things practical was a lad we shall call Homer. Homer, whose "profession" was that of being a student in a modern high school, had elected commercial art because the things that are done there are of the sort that are done in the business world. He

mused as he completed his costume the morning after the annual City Window Show.

"Say, that man Coles' window got the crowd. It was a beauty. But Leonard's —I believe I could show him some pointers, myself. That's what I will do; size up the measurements of his window and make a miniature to scale. Miss Otten suggested yesterday that we might like to carry out some original project, if we were interested in the window show, and she certainly gets us interested. Coles' window gives me an idea."

The commercial art students held subsequently a conference concerning the window show at class time under the enthusiastic encouragement of their instructor, Miss Jimmie Otten. The project that Homer proposed appealed to the teacher as an undertaking that accorded with sound educational principles: it was not only backed by the student's own gripping purpose, but it was a practicable means to learning and would lead to other and different kinds of purposes. Through her careful guidance the interest was led in that direction, and the class as a result voted that they carry out individual ideas of show window decoration through the medium of the miniature cardboard window.

Each student selected a window of a local store in which he was most interested, and brought into class its measurements for use in miniature reproduction on a scale of an inch to a foot. From this data each student devised his own plans and constructed the small window of chipboard. If the ready-made scale ruler is not available for use, individual cardboard ones may be easily made, by marking off ten or twelve feet, each an inch in length, and then dividing one of these units into twelve miniature inches.

With a given commodity in mind to advertise, research was found, to the student as to the professional decorator, to be a necessity for gaining an adequate background of information; and the need of new ideas of decoration to attract the public eye was equally a challenge to research. The local art library, which habitually provides the commercial artists of the city with reference material, served the public school classes of inquiring students with the same efficient service.

The chipboard model having been planned, cut out, folded, and fitted together in complete form with wire fasteners, and a fairly definite idea thought out as to nature of the setting it should contain, several thumb-nail sketches were made to indicate different schemes of decoration. When with the teacher's guidance the principles of appropriateness, simplicity, center of interest, and dominancy of a color note had been considered in each sketch, the best was chosen to carry out in three-dimension effects.

There was a gratifying bit of pleasant rivalry among the students in the development of original uses of materials. Illustration I, herewith, shows "Women's Apparel for Southern Wear" done principally in cut-out stand-ups effectively painted in poster paints. Figure II advertises "Gilmore's Silk Sale." The manikin was modelled of clay. Her "Silk" costume and the panelled draperies at the right and left were represented with rainbow-hued crepe papers. In Figure III, "Coty's Compacts" was illustrated by the same quaint maid with her compact that the

I II

DESIGN OTHER THAN FOR FLAT SURFACES SHOULD BE TAUGHT IN THE SCHOOLS. STORE WINDOWS AND LIGHTING FIXTURES ARE TWO MUCH NEEDED SUBJECTS FOR PRACTICAL DESIGN PROBLEMS. THESE MINIATURE SHOW WINDOWS MADE IN COMMERCIAL ART CLASS, KALAMAZOO HIGH SCHOOL

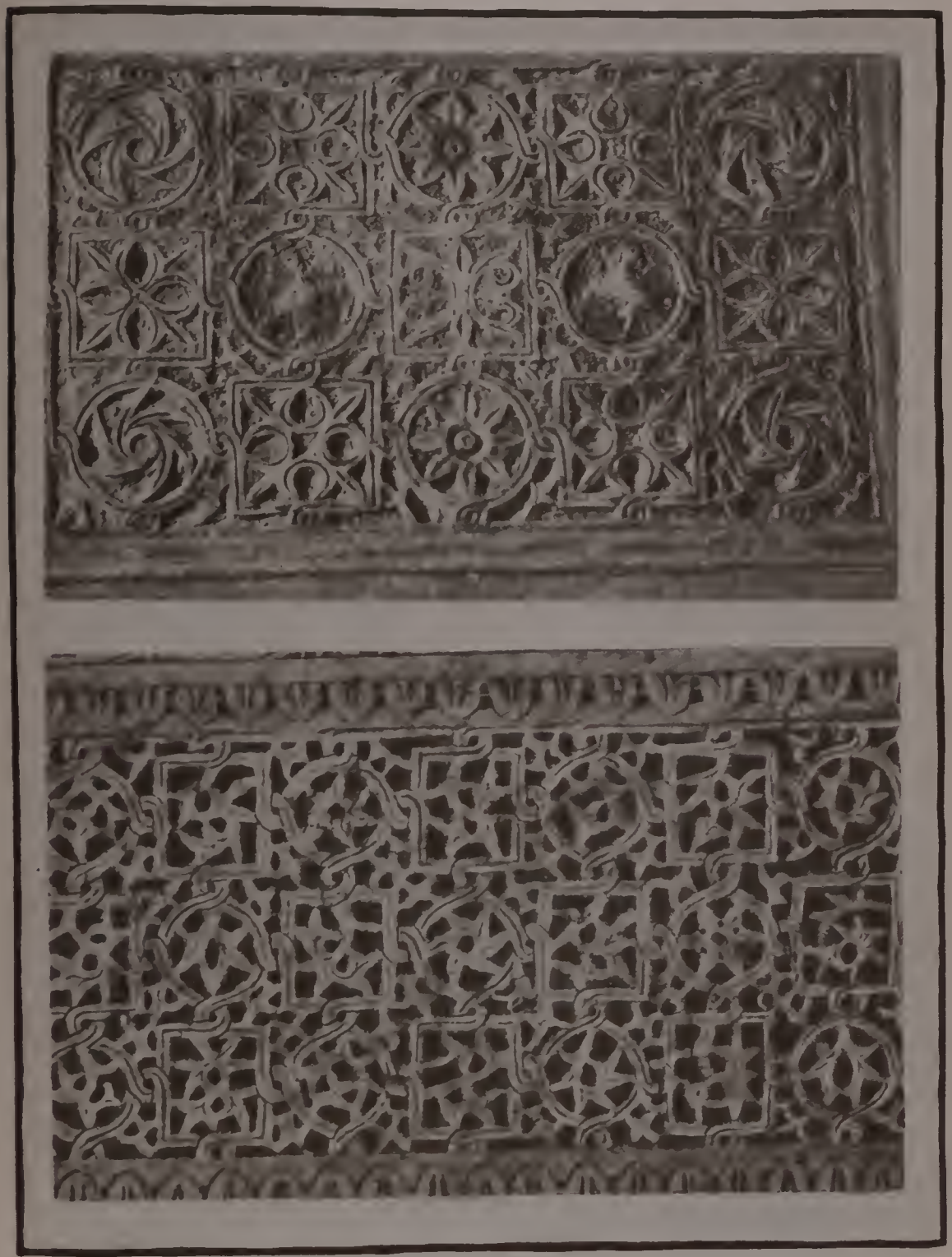
company uses in their magazine advertisements. The doll and the floral effects were carried out in painted cut paper flats.

The high schools that are fortunate in having built-in show windows in their lobbies or corridors for the display of students' work can offer practical experience to art students in actual window decoration within the school. Students may occasionally be allowed to arrange a down-town store window with school or other exhibits, and taking excursions to studios of window decorators forms another valuable adjunct to class work.

That the students were interested in creative work of this kind there is no doubt. But what are the educational principles—in summary—that justify breaking away from a set course of study and lessons dictated by the teacher to the student? (A set course, meaning for instance, this problem assigned for March and that for April in contrast to a curriculum which instead outlines aims, *suggested* activities, and desired outcomes.)

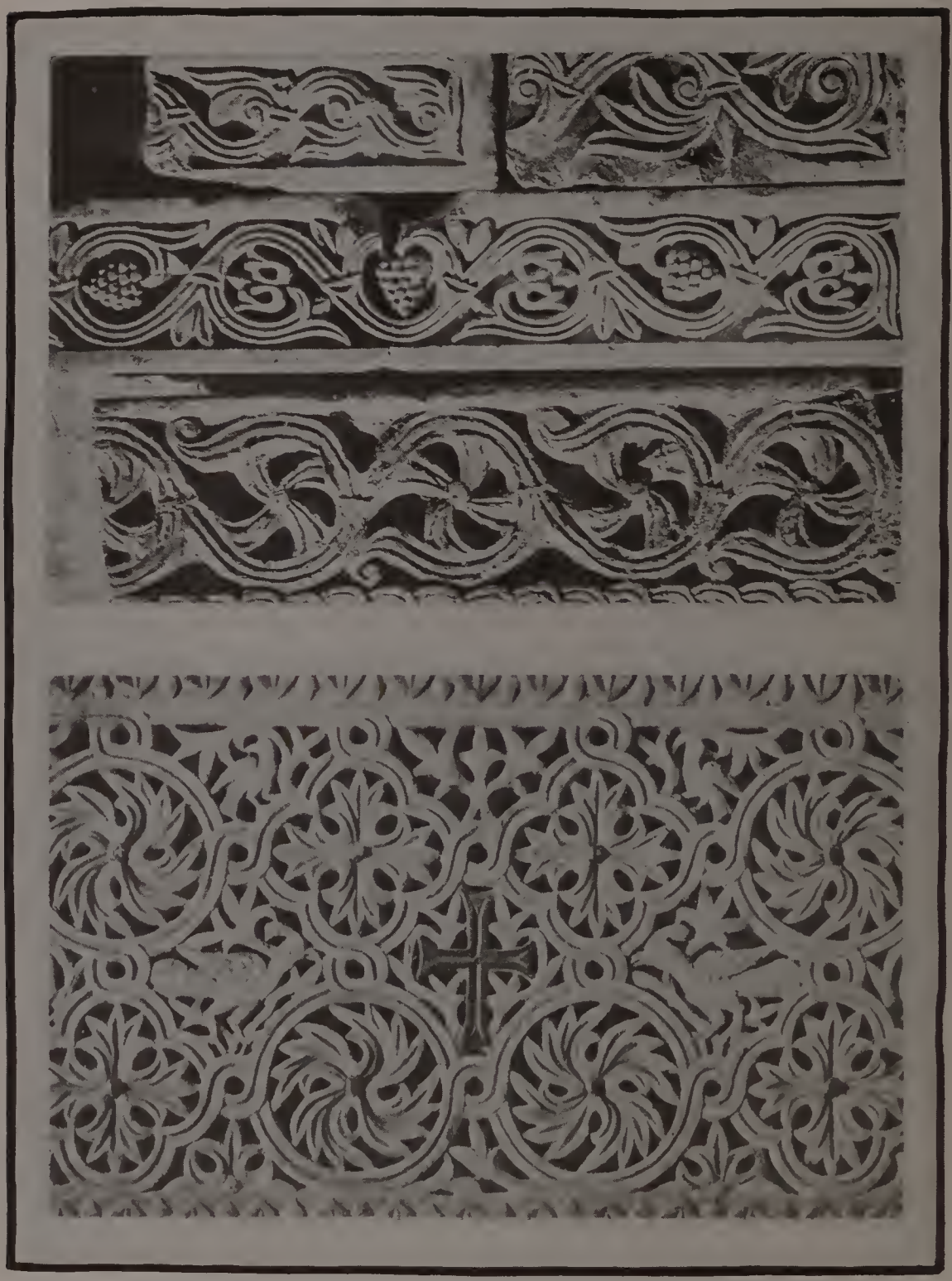
We will accept as a premise that school is not preparation for life but that it is life here and now. Coles' experience out in the world and Homer's in school were both, according to Dr. Kilpatrick, "Embedded in a life situation." Both were practicing real life with satisfaction and largely for that reason it was attended with a maximum of learning. Coercion introduced by outside authority was not used to attain the results. As Dr. Frederick Bonser has said, "The old idea of assignment of school tasks is often very much like requiring one to eat when one is not hungry." Quoting Dr. Kilpatrick again, "The organization of experience into subjects is an artificial affair. No person ever finds arithmetic, geography, or history by itself in life." Life is a series of activities growing one out of another with accompanying composite learnings. Why not have the schoolroom with an atmosphere which gives opportunity to practice real life with the enthusiastic pupil initiative, purposing, planning, executing, and judging results? That is a challenge to education.

BEAUTIFUL STONE CARVINGS MADE BY BYZANTINE ARTISTS OF LONG AGO. DESIGNS IN LOW RELIEF WITH LITTLE OR NO SUPERIMPOSING OF PARTS ARE ARTISTICALLY AND PRACTICALLY ADAPTABLE TO MANY USES



THE ARCHITECTS OF BYZANTIUM KNEW HOW TO USE ALL-OVER STONE CARVED SURFACES IN BEAUTIFUL WAYS. SIMILAR ENRICHMENTS ARE NEEDED IN OUR CEMENT-CONCRETE BUILDINGS TODAY TO GIVE THEM BEAUTY AS WELL AS UTILITY

The School Arts Magazine, September 1925



STONE BORDERS AND A CARVED STONE GRILL BY BYZANTINE ARTISTS, FROM RAVENNA, ITALY, A TREASURE HOUSE OF BYZANTINE ART

AN INLAID PAVEMENT AND ALTAR GRILL FROM RAVENNA, ITALY, SHOWING BEAUTIFUL STONE DECORATIONS BY BYZANTINE ARTISTS. THIS PAGE AND THREE PRECEDING PAGES COLLECTED BY THE EDITOR FOR THE SCHOOL ARTS MAGAZINE

Illustrative Advertising Designs

STANLEY G. BRENEISER
Director of Art, Santa Maria, California

IT HAS been found practicable in commercial art classes of high schools and private institutions to take up the various kinds of illustrative advertising in a logical order and study the needs of the pictorial effects and how to produce them through practice as well as theory.

The principles and ideas in all forms of commercial art as in fine art are practically identical. The difference that is evident in one type or form from another is that of surface appearance or some other quality that has no direct relation with the laws governing design. In the discussion then in that branch of commercial art which includes package labels, carton designs, and trade-marks, we find no new laws, only new treatments of the same principles.

In package label design as in catalog covers and posters the first requisite is attractiveness. This is often secured by unusual or very brilliant color combinations in original shapes. The design is quite often suggestive of the product by pictorially representing the source or origin of the article. A package label for wool, for instance, might have on it a goat or sheep decoratively pictured within some attractive and abstract shape. Other kinds are treated in a different manner. A package of dates may have a desert scene, with palms and camels on it as suggestive of the place from which the contents of the package came. A warning to the designer must be to avoid story telling pictures on labels—keep to simple designs or pictures, if necessary, treated abstractly.

The elaborate label is out of date. There has been progress made in commercial art as well as in other things and it has been to the elimination of elaborateness and detail that is unnecessary. A design or decorative picture on a package label as well as on a trade-mark which is quite a similar problem, is most successful both artistically and commercially when it adheres to certain points. These points are included in the laws and elements of composition and must be studied carefully.

Under the heading of education, commercial art advertising takes on a somewhat different aspect. The idea of thought has changed considerably. The pictorial representation, whatever it may be, must not necessarily be striking from the standpoint of a "flashy" poster but it should be absorbingly interesting. It must also state facts, often rather prosaic ones, as convincingly and as attractively as possible.

Problems of this kind are not so common and are seldom twice alike so that each one must be treated individually and studied carefully. Poster wrappers for books are usually designed along the lines of the text illustrations and often are duplicates of illustrations used in the text. Other types include abstract design and decorative lettering in attractive color combinations.

One very interesting type of educational commercial art is moving-picture title designing, including head and tail pieces. The methods of technique and style used in the rendering of these titles

are many and varied. In this type of art problem, the reaction on the audience must necessarily be the first consideration. These points must be considered in the following order: First, the title must be very clear and easily read. This means legible lettering. It may be decorative or slightly ornate but must be plain to read. Second, the design, decorative picture, or half-tone effect must not be over important. It must take second place. One general or one specific idea is all that should be pictorially treated on one title to secure the desired effect and avoid confusion of thought on the part of the onlookers. Correct composition and unity of expression as to technical effect will give the desired result.

Display advertising means the manner in which we convey our ideas to the other man and as a general term includes many phases of pictorial representation, prominent ones being billboards, showcards, posters, signs and street car ads. In the preparation of a display advertisement from the artist's or designer's standpoint the following outline can be taken as a guide.

The idea:

1. What is it?
2. Wording.
3. Illustration.
4. Lettering (hand or type).
5. Color scheme or scheme of values.
6. Method of reproduction.

The layout:

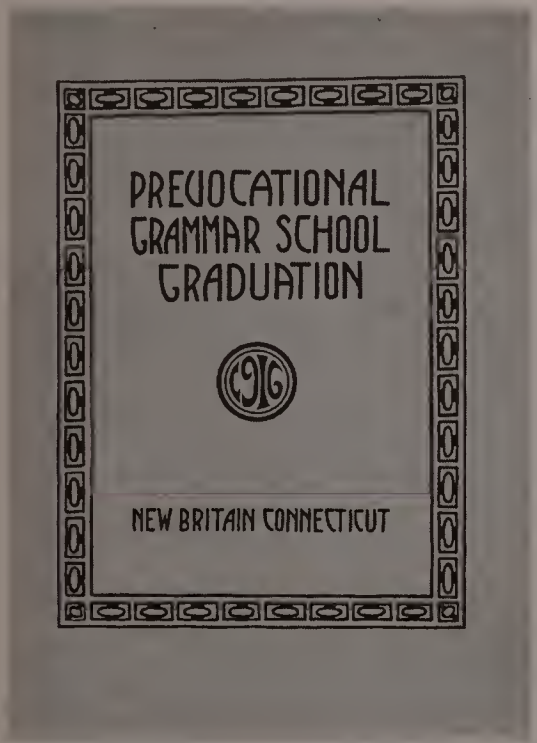
1. Where to place.
2. How to place.
3. Material versus blank space.
4. Relationship of each.
5. Technique of rendering.

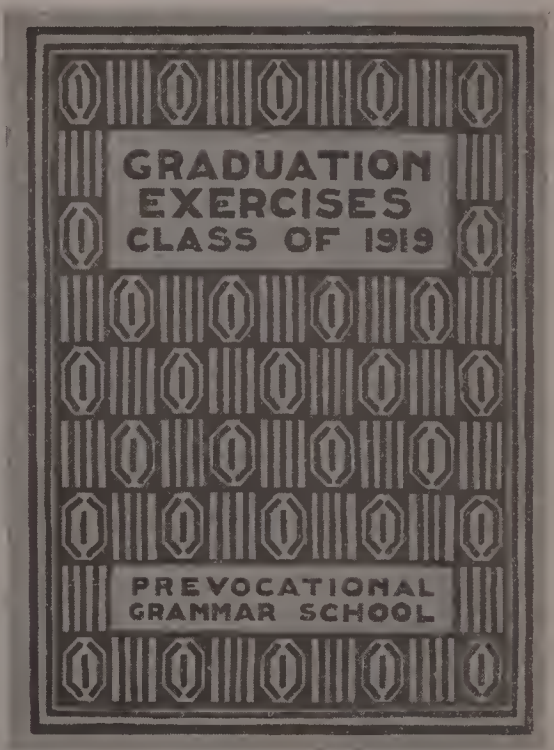
The term "general advertising" is a very indefinite term but is often used as a convenience. Under its head we enumerate magazine, newspaper and circular advertising. This kind of advertising varies greatly, especially in the magazine type, according to the class of the periodical. Photographic and similarly treated illustrations are chiefly found in technical magazines. In the cheaper monthlies, the pictorial advertisements are very poor, being made from cuts that in turn were made from very inferior drawings. In the higher grade monthly magazines we find examples of pictorial advertisements that are really works of art. Many are found in color, beautifully reproduced. A glance through any of these periodicals will show the need for well-trained commercial advertising artists. Leaf over the pages of one monthly and study only the advertisements and see how many in one issue alone of one magazine require the services of commercial artists in its makeup. If you have not been aware of the quantity needed, this will be a great surprise to you.

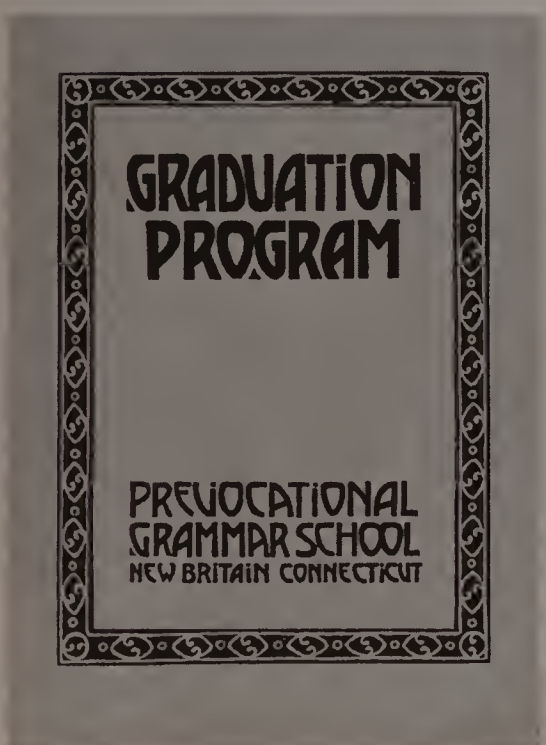
The newspaper being limited to a certain extent by the kind of paper it must use, is necessarily limited in the perfection of reproduction and so cannot produce the effects seen in the magazines which use high grade paper. It is advisable when drawing for newspapers to keep all drawings free from small details and from half-tone effects if "snappy" results are desired.

The message of the advertisement is not blatant. It requires some study or thought on the part of the observer before a full appreciation of the "ad" is understood. The basic form is not as apparent as in the simple illustration, and the idea is not as simply portrayed.

COVER DESIGNING IS ALWAYS A LIVE SUBJECT IN ANY SCHOOL WHERE A MONTHLY OR ANNUAL SCHOOL PUBLICATION IS ISSUED. THE ABOVE DESIGNS WERE MADE FOR THE "SPECTRUM," PUBLISHED BY THE SCHOOLS OF NEW BRITAIN, CONNECTICUT

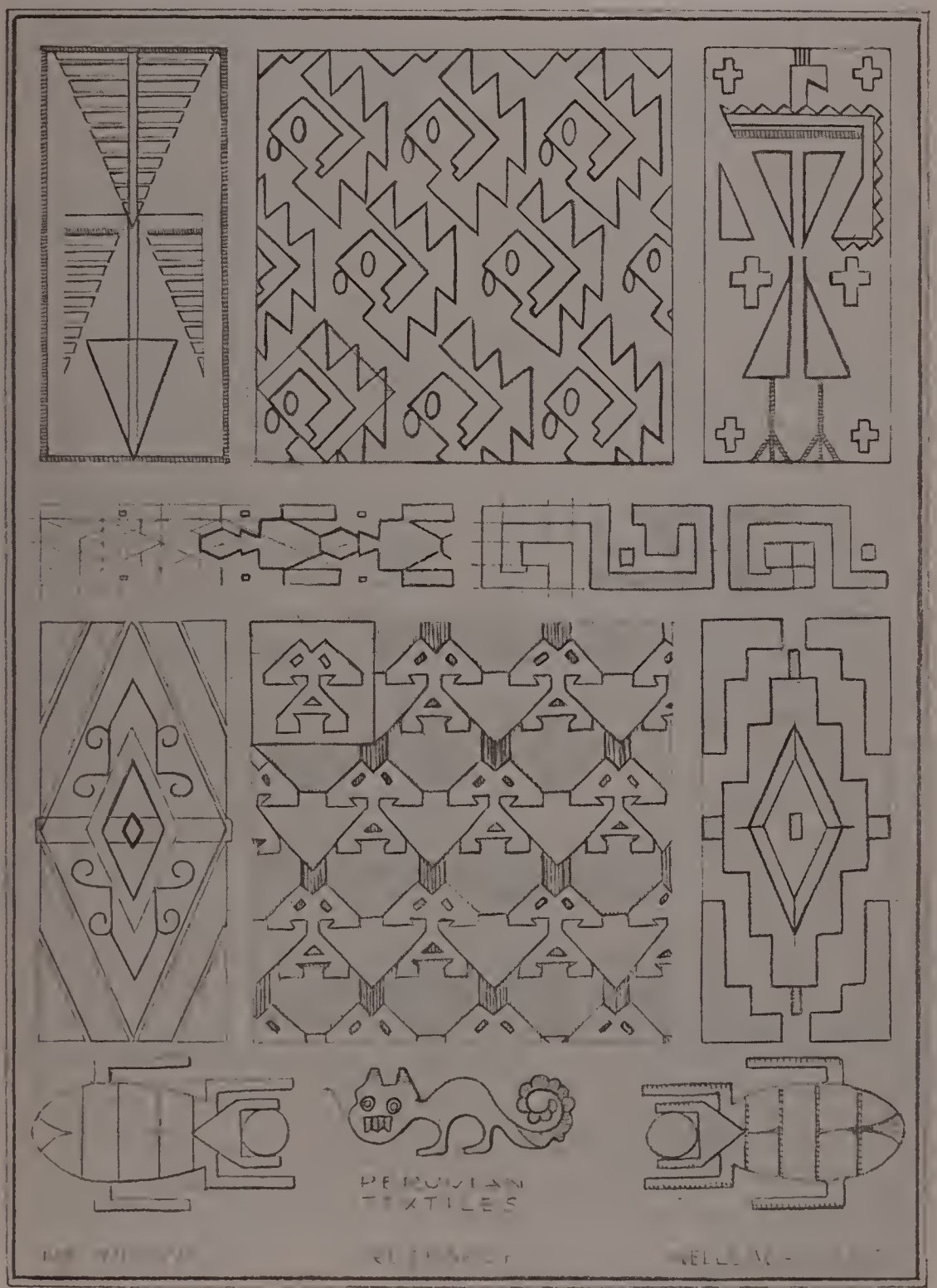






FOUR GOOD COVERS DESIGNED FOR SCHOOL PURPOSES BY THE PUPILS OF THE SCHOOLS OF NEW BRITAIN, CONNECTICUT

A GROUP OF WELL PLANNED AND WELL LETTERED COVERS AND ART CLASS POSTERS FROM THE HIGH SCHOOL IN NEW BRITAIN, CONNECTICUT



A RESEARCH DESIGN PAGE BY NELLE ADAMS SMITH OF TOLEDO, OHIO. THE RESEARCH DESIGN CLASSES BY MR. WILKINS OF THE CHICAGO ART INSTITUTE HAVE PROVEN A GREAT STIMULUS TO BETTER AND MORE SERIOUS STUDY OF THE FUNDAMENTALS OF GOOD DESIGN

The Study of Color

ALFRED G. PELIKAN
Art Director, Milwaukee, Wisconsin

ONE of the most interesting things about the study of art, especially that phase relating to the study of color, is that no teacher need make use of coercion for the purpose of getting children interested in color. The danger lies rather in the opposite direction, that is, in restricting them in the use of color. A knowledge of color like any other subject is best obtained by using color. We learn to choose by choosing, to judge by judging, and to do by doing. The desire of children for bright colors is a natural one which should not be suppressed but directed. The modern tendency for bright colors is a healthy one. It is a reflection of the spirit of the times, and makes use of the unlimited possibilities for the enjoyment of beautiful color combinations.

Color may be enjoyed for its own sake without further justification. Those of you who have seen the experiments carried on by the inventor of the clavilux will readily recognize the vast possibilities for aesthetic response to color. A beautiful sunset justifies itself; we do not ask "of what use is it." No color theory in itself will enable anyone either to enjoy, select or use color any more than a knowledge of the theory of music will enable one to play the piano. It is merely a means to an end and should be made use of as such.

To illustrate—how many people refer to a color chart when selecting a tie or a hat? The selecting and arranging of colors depends more upon a knowledge of the characteristics and relationship of colors than on their particular place on a particular color wheel.

We are living in a world of color and therefore must make use of color whether we wish or not. It functions in our lives from beginning to end.

The following outline with suggested color problems has been prepared with a view to embodying educational content as it relates to color and at the same time make it applicable to the needs of the children, so that they may grow in their knowledge of the use and choice of color. A variety of problems have been presented in order to permit selection of those which will fit in to the best advantage with the other activities of the school curriculum or which will vitalize a specific project by correlating with the subject in hand.

GENERAL AIMS IN THE STUDY OF COLOR:

To develop the ability to observe, choose, use and enjoy color in—

1. School work—maps, charts, posters, plays, gifts, halls, rooms, etc.
2. Nature—country, parks, gardens.
3. Community—buildings, automobiles, illumination.
4. Business—store windows, advertising.
5. Amusement places—their decoration, stage setting, lighting, costuming, etc.
6. Homes—personal belongings, clothes.
7. Paintings—lithographs, graphic arts, etc.

MATERIALS:

Colored papers, water color, crayons, and such other materials as are available.

REFERENCE MATERIAL:

Samples of textiles, paints, papers, ribbons, yarns, cloth, chalks, colored glass, pottery, prints, advertisements.

The following is a table showing the symbolism of color:

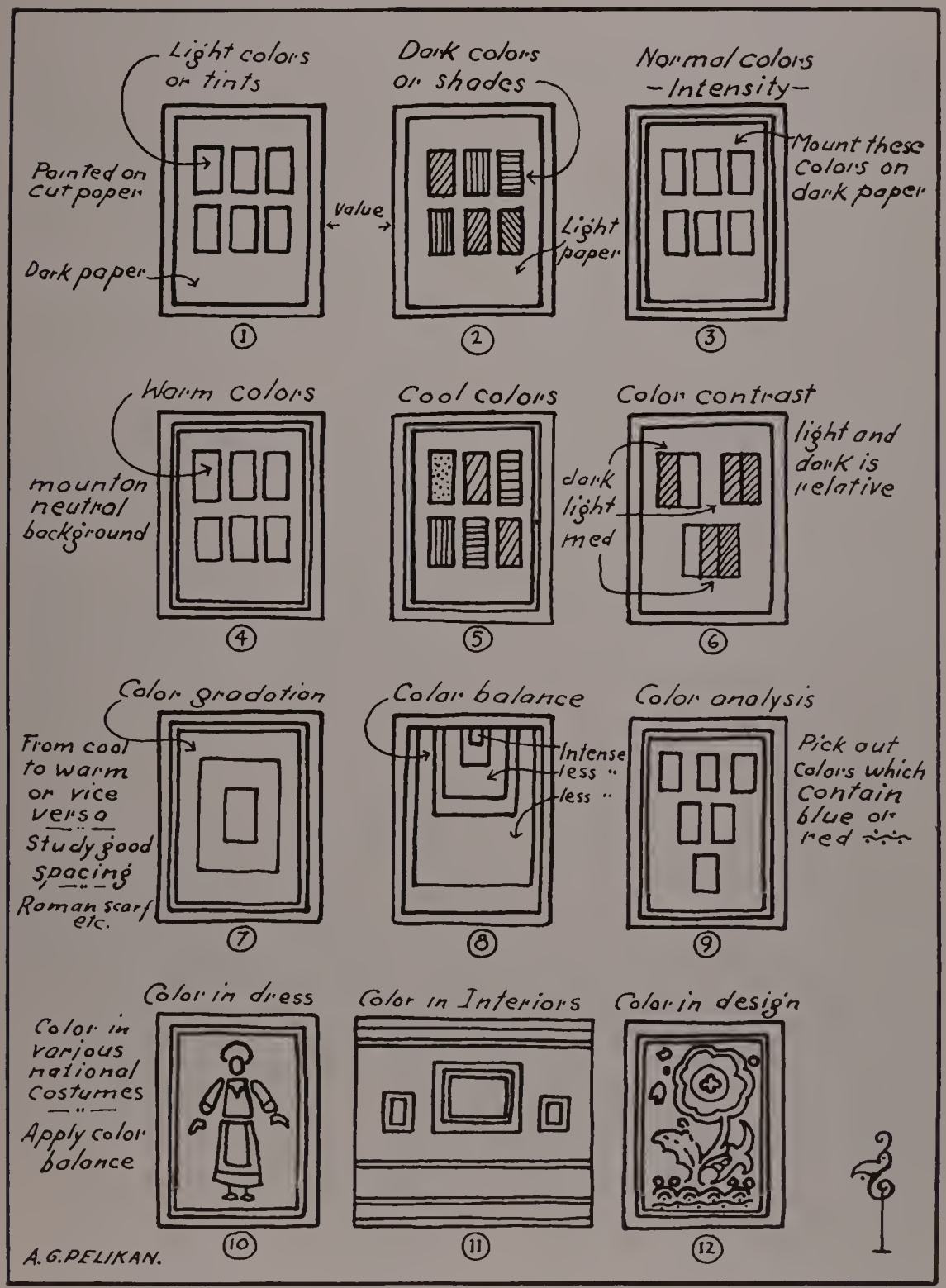
COLOR	COMBINED WITH WHITE	COMBINED WITH BLACK	COLOR	COMBINED WITH WHITE	COMBINED WITH BLACK
White	Day, light, purity, holiness, perfection, innocence		Orange	Fire, marriage, home virtues, hospitality, earthly wisdom	Rage, malevolence, "Satan"
Black	Night, darkness, sin, ignorance, evil, death, mourning		Red	Life blood, love valour, patriotism. Christianity	Passion, war, anarchy
Brown and Grey	Fruitfulness, renunciation, despair, penitence		Violet	Love of truth, loyalty, martyrdom, royalty	Melancholy, mourning
			Blue	Sky, truth, justice, law, constancy, cold	Discouragement Blue
Yellow	Sun, wisdom, wealth, high value, divinity	Treachery Deceit	Green	Life fruitfulness, prosperity, hope, rest	Envy and jealousy

GRADE	AIMS	SUGGESTED PROBLEMS	APPLICATIONS
I and II	To make children conscious of color in their environment. ——— To recognize Primary and Secondary colors. ——— To encourage freedom in the use of color. ——— To recognize light and dark colors.	(1) Teach the names and recognition of the following colors: R. Y. B. O. G. V. (2) Point out these colors in pictures, clothes, objects in the room, flowers and nature. (3) Draw a rainbow. (4) Collect light and dark colors. (5) Let the children draw objects of things of which they know the color. (a) Using one color (b) Using two colors (6) Have the children arrange their crayons according to directions.	The use of these colors in illustration, design and construction. Do not dictate or restrict children in the choice of colors. ——— The application of light and dark colors in dress, etc.
III and IV	To recognize and be able to produce the intermediate or tertiary colors: yellow-green, blue-green, blue-violet, red-violet, red-orange, yellow-orange. ——— To recognize "normal," "tint," and "shade." ——— To recognize the use of value in paintings and environment.	Review briefly previous color principles. (1) Collection of color specimens: (a) Matching color specimens with water color or crayons. (b) Grouping of colors according to tints, shades and normal hues. (c) Arrange specimens into red groups, orange groups, etc. (2) Making washes of tints and shades. (3) Make a list of common	Illustration, representation, design, construction, maps, graphs, charts, costume. ——— Nature Study. ——— Show the application of color in flags and costumes of various countries. ——— Show application in special activities. (Examples: holidays, parties, projects, etc.)

GRADE	AIMS	SUGGESTED PROBLEMS	APPLICATIONS
III and IV continued		objects in which red-orange, orange, etc. are found as: Grapes—blue-violet. Beets—red-violet. Sunflower—yellow-orange (4) Color Booklet. (5) Let children draw objects of things of which they know the color: (a) By placing the colors next to each other without mixing. (Use adjacent colors) Example in drawing an orange—have the light part yellow and the dark part orange, or, in drawing an apple, use a yellow-green and next to that a blue-green. (b) By mixing the colors on the paper.	
V	To become acquainted with the qualities of color: Hue, value and intensity, and to make use of this knowledge in the selection of harmonious color schemes, and to develop the ability to choose colors.	Review briefly previous color principles. (1) Arrange a series of samples or colors according to (a) hues of equal value (light, medium or dark) (b) Warm and cool colors. (c) Intensity (bright and dull colors). (d) Color impressions of seasons, times of day, weather, etc. (2) Silhouettes of landscapes, figures, flowers, etc. Milwaukee sky lines in two color values. (3) Still life objects, groups of vegetables, fruits, etc., in bright colors against dull backgrounds. (4) Color schemes for costumes for summer and winter. (5) Study color as applied to various materials (wood, pottery, linen, silk, etc.) Collect various samples and mount for comparison. (6) Color Booklet. (7) Study color as related to Industrial Art. Examples: jewelry, pottery silverware, textiles, furniture, advertising, architectur, bricks, mosaics, marble. etc.	Representation, design, etc. ——— Point out these color qualities in paintings, textiles, nature, etc. ——— Interior decoration, stage settings, costumes, etc. ——— Special school activities. ——— Nature.
VI	To further develop the ability to analyze, select and use color harmonies	Review briefly previous color principles. (1) Arrange different val-	

GRADE	AIMS	SUGGESTED PROBLEMS	APPLICATIONS
VI continued		ues of one color (monochromatic scheme) by adding water to lighter and black to darker. Show application to ceiling, walls and floor. Ceiling—lightest. Walls—next. Floors—darkest. (2) Arrange a number of colors according to light and dark contrast (see chart, Fig. 6). (3) Arrange a series of strips of color of varying widths keeping in mind value contrast. (Examples: borders, hat bands, campaign ribbons, rugs, striped cloth, etc.). (4) Experiment with color gradation (see chart, Fig. 7). Make the change gradual. For instance: in working from yellow (warm) to blue (cool) add a little blue to the yellow and a little yellow to the blue in order to overcome the extreme contrast. Paint colors on small sheets cut to various sizes for good spacing and mount. (5) Experiment with the arrangement of colored objects, flowers, etc.	as applied to the child's environment. Illustration, design, etc. ——— Table arrangements, interiors, furniture, etc. ——— Application of color to picnic plates. ——— Painting. Block Printing. ——— Textiles, rugs, etc. Printing. Posters. ——— Color Booklet or Folio. ——— The application of color in heraldry. ——— Nature. Costume. Architecture. Landscape gardening. Window displays.
VII	To broaden the knowledge and use of color. ——— To apply the principles studied to broaden the appreciation of color through critical selection. ——— To investigate how color has been used by other peoples. ——— To become acquainted with the symbolism of color as used by different artists of different times.	Review briefly previous color principles. (1) On small pieces of paper try the following experiments in water color: (a) Mingle opposite or complementary colors. (b) Mingle adjacent colors. (c) Mingle warm colors. (2) Experiment with color balance by using opposite colors. (See chart, Fig. 8) In the absence of colored papers, use water color or crayon. (3) Select a combination of two or three colors suitable for a dress, suit, party gown, etc. (4) Experiment by running one wash over another. *Caution:* The first wash must be thoroughly dry before applying the second wash—(glazing).	Representation, design, etc ——— End sheets for booklets. ——— Study Japanese. ——— Apply to simple vase forms. ——— Batiks. Block Prints. Tied and Dyed. Church Windows. ——— Apply to use of transparent drapes, dresses, etc.

GRADE	AIMS	SUGGESTED PROBLEMS	APPLICATIONS
VII continued		(5) The application of color to landscape gardening. (Examples: borders, flower beds, shrubs, the grouping of flowers.) Study colored reproductions. (6) Color Booklet or Folio. (7) Get children to criticize colored objects, textiles, prints, etc., in color terms, in order for them to apply what has been studied.	
VIII	A wider range in the selection and use of color. ——— A better understanding of the selection and use of colors by artists and craftsmen.	Review briefly previous color principles. (1) Make two groups of *related colors*. See color notes Examples: Yellow-orange, red-orange, red, red-violet, violet. (Do not include two primaries.) (2) Work out a color balance (see chart, Fig. 8) using related colors. (3) Mount bright colors on grey paper and test for carrying power. (4) Study effect of one color on top of or next to another color. (Juxtaposed and superimposed, see color notes.) (5) Make an arrangement of colors in which one (6) Experiments in the selection of colors for interiors. (a) Rug to go with a certain wall paper. (b) The arrangement of a wall space. (c) Color schemes for various rooms. (d) Rug to go with furniture. (7) Color Book or Folio. (8) Color notations for costumes: (a) For various times of the year. (b) For various types. (c) For various occasions. (d) For various nationalities. (9) Make color combinations for automobiles, house exteriors, etc., showing balance of color.	Study the color relationship between vase and flowers. ——— The arrangement of flowers in rooms and buildings. ——— Study Japanese prints for color balance. ——— Discuss posters, signs, route signs, danger signals, etc., for carrying power. ——— Parks, Landscape gardening. ——— Store Windows. Display of goods. Automobiles. House exteriors. ——— "Whistler's" Battersea Bridge. Maxfield Parrish. ——— Stencils. Batiks. Tied and Dyed. Block Printing. Embroidery.



COLOR DIAGRAMS BY ALFRED G. PELIKAN ILLUSTRATING THE ACCOMPANYING ARTICLE "THE STUDY OF COLOR"

Notes on Color

The following notes are based on the color wheel which you now have. They are intended merely for reference material for those teachers who wish to know more about the theory of color.

I. *The Source of all Color is Light.* Without light there would be no color. This fact can easily be demonstrated by trying to distinguish color in the dark. A ray of light passed through a prism is broken up into its component parts (V. B. G. Y. O. R. These are known as the spectrum colors) and we see the truth of the above statement. (Experiment with prism before the class; if you cannot get a prism, get a crystal glass, such as is used as a pendant in an old chandelier.)

If we could pass these spectrum colors back through the prism, we would again have (white) light. As we are dealing with pigments, however, we find that there are earthy substances present in paint, so that when we combine all of the colors in paint, we get grey and not white.

II. *The Color Circuit* is the colors of the spectrum arranged in a wheel in the order in which they come in the rainbow. There are three sets of color in it:

a. *Primary* (Latin—"primus"—first). The foundation colors which are reduced to their lowest terms and out of which all other colors are made. They are yellow, red, and blue.

b. *Secondary* or *Binary* (Greek—Bi-two). So-called because they are made up of two primaries. They are orange, green, and violet.

c. *Tertiary*—Colors coming between the primary and secondary colors on the wheel. They are made by mixing about one-half of each. They are: yellow-green, blue-green, blue-violet, red-violet, red-orange, and yellow-orange.

Definition of Terms:

Normal Color: The color in its purest, most intense (brightest) state, i.e., as it is in the rainbow.

Tint: Lighter than normal.

Shade: Darker than normal.

Qualities or Characteristics of Every Color:

1. *Hue*—the name of the color (red, blue, green, etc.).

2. *Value*—the light or dark of a color.

3. *Intensity or Chroma*—the brilliance or brightness of a color.

Glazing:

The application of a coat of transparent or semi-transparent color for the purpose of modifying an effect. (Examples: One transparent wash of color over another, pottery, transparent draperies, dress over slip, light shades, stained glass windows, etc.)

Juxtaposition:

The placing of bits of color side by side. (Examples: modern shingles of roofs, textiles—the warp and woof—rugs, the four color process, etc.)

Neo Impressionism or Pointilism:

This involves the production or representation of light effects by numerous crowded dots of unmixed pigments of various colors which are blended by the eye.

Simultaneous Contrast:

Colors placed either alongside one another (juxtaposed) or in such a way that a small area of one shows upon a larger area of the other (superimposed) tend to modify one another. (Examples—In selecting materials in a store when several colors are placed next to each other each color is influenced by the others. Selection of color with reference to its background.)

Complements:

Colors which if added to their opposite on the color wheel form grey lessen the intensity of each other. We call this process of greying a color by adding its opposite *neutralization*. The reason that these colors grey each other is because they represent a combination of the three primaries, for instance:

Therefore Y and R and B give—grey

O and B give—grey

Y and R and B give—grey

Therefore Y and V give—grey

Y and B and R give—grey

Therefore G and R give—grey

Laws of Harmony:

Harmony is relationship or agreement.

It depends on having something in common. There are two main classes which should be used according to their respective characters.

CLASS I—HARMONIES OF LIKENESS

General Character. Very close relationship, little contrast; refinement and beauty; subtle in feeling.

How is Harmony Secured? Colors are already related, having some color in common. Variety can be gained by adjusting values and intensities.

Types with Examples. 1. *Monochromatic.* (Also called "One Mode" and "Self Tone." (Greek: Monos—one and Chroma—color.)

(1) *Monochromatic* e. g. Any color with its tints and shades such as green, light green, dark green, etc. Those in which one hue only is ued but in varying values—as orange, light orange, brown, etc.

(2) *Dominant Color Harmony.* Those in which one color predominates, or by using only warm colors or cool colors. (Example: Maxfield Parish Paintings, stage lighting, etc.)

(3) *Related Colors.* Those colors in which there is one common color. For instance, if yellow is our common color, we could include the yellows, the greens, and the oranges because all of these colors contain yellow; or using red as our common color, we might use the oranges, reds, and purples, because these colors, contain red. In keying (using one color as a keynote) to the blues, we could use greens, blues, and purples.

CLASS II—HARMONIES OF DIFFERENCE

General Character. Strongest contrast obtainable. Greatest possible variety. Lack of relationship that *must* be overcome.

How is Harmony Secured? By neutralizing one or both colors, thus giving them something in common. By adding a little of each color to the other, or by adding another color, or black, white, or grey to both of them.

Complementary or Contrasting Color Harmony. Any set of opposite colors greyed (see neutralization of color) or combined with black, white or grey. It is produced by the use of opposite colors on the color wheel. The principal complementary schemes are O-B, R-G, Y-V.

Psychological Significance. Color, as it varies in hues, value, and intensity, by its intrinsic qualities and the association of ideas, excites certain definite thoughts and feelings in the human mind. It may be warm, cool, exciting, soothing, advancing, retreating, etc.

Imagination and Art

MARIE FOSNOE
Art Supervisor, Grand Haven, Michigan

IMAGINATION! What a great help imagination is to the retarded high school art student.

It is not always possible in a small school system to have an art class for each grade of the high school in order to teach more thoroughly the various phases of a sound art curriculum. This year in my only high school art class, just a few have had public school art through the eighth grade and only one or two knew the names of the primary colors. These students are seniors and juniors. If they knew as little as that about color, what could one expect them to know about design?

Imagination, therefore, sounded our note as a golden key and everyone was given the secret to open the door to their power of confidence. This secret they obtained in the form of written instructions with explanations, discussions, demonstrations before the class, and showing of samples. All this gave them a goal to start from and also a working ideal to aim for.

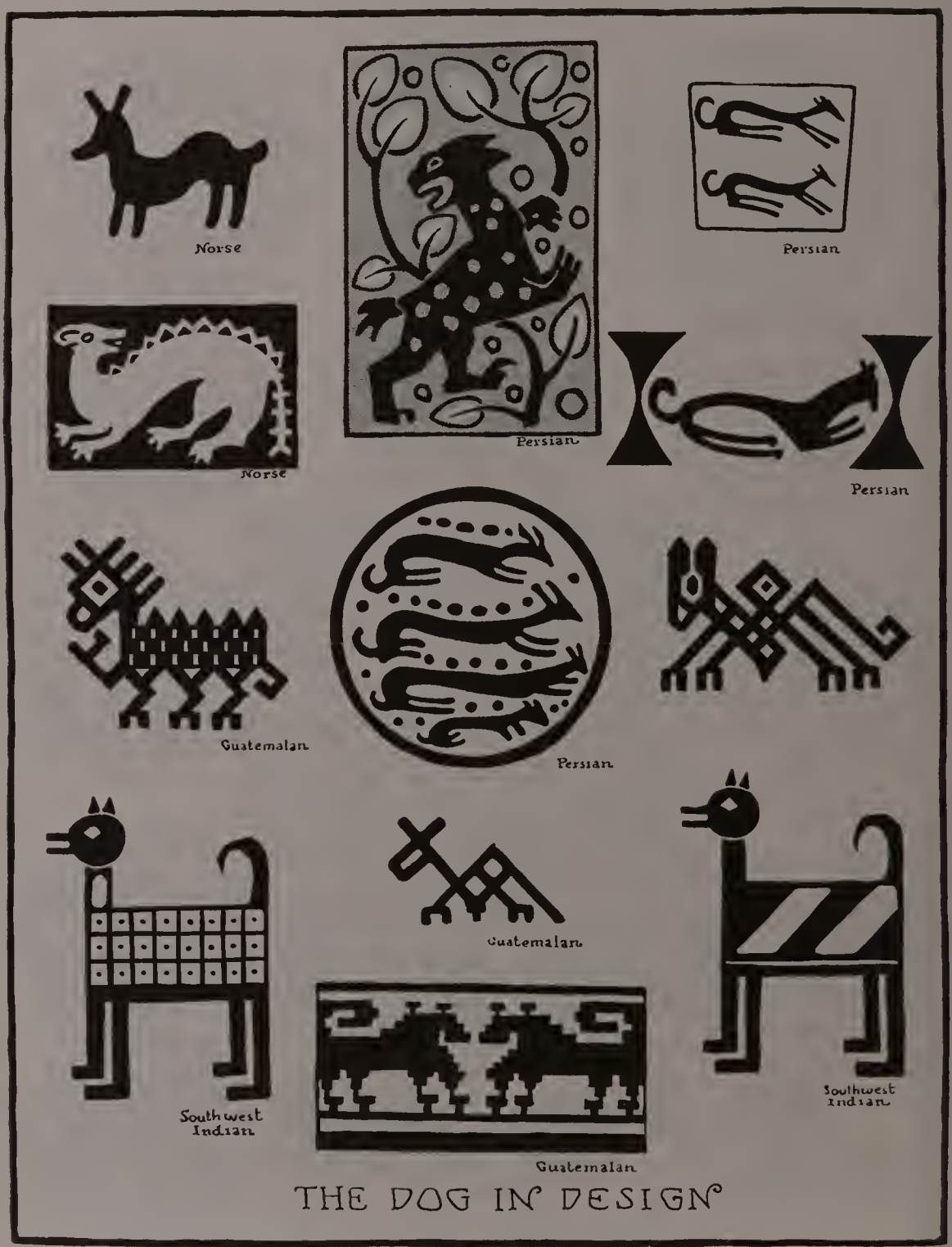
At the completion of this, their first problem, black and white arrangement in beautiful compositions, they had all stepped within a wonderful threshold looking forward to the treasures that the Castle of Art holds within.[1]

[1] See illustration on page 53.

THE ANIMAL IN HISTORIC DESIGN SUPPLIES SUGGESTIONS FOR DESIGN METHODS IN MODERN DECORATION

The School Arts Magazine, September 1928

THE RABBIT IN DESIGN APPEARS IN INTERESTING PATTERN AMONG COPTIC, PERSIAN AND PERUVIAN APPLIED ART OBJECTS



THE DOG, MAN'S GREATEST ANIMAL FRIEND, IS FOUND IN MANY DESIGNS FROM PRIMITIVE TIMES TO THIS DAY

THE DOG IN DESIGN APPEARS IN VARIOUS MATERIALS. STONE, TEXTILES, WOOD AND METALS ARE MEDIUMS USED FOR PORTRAYING "FIDO" IN DECORATIVE FORM

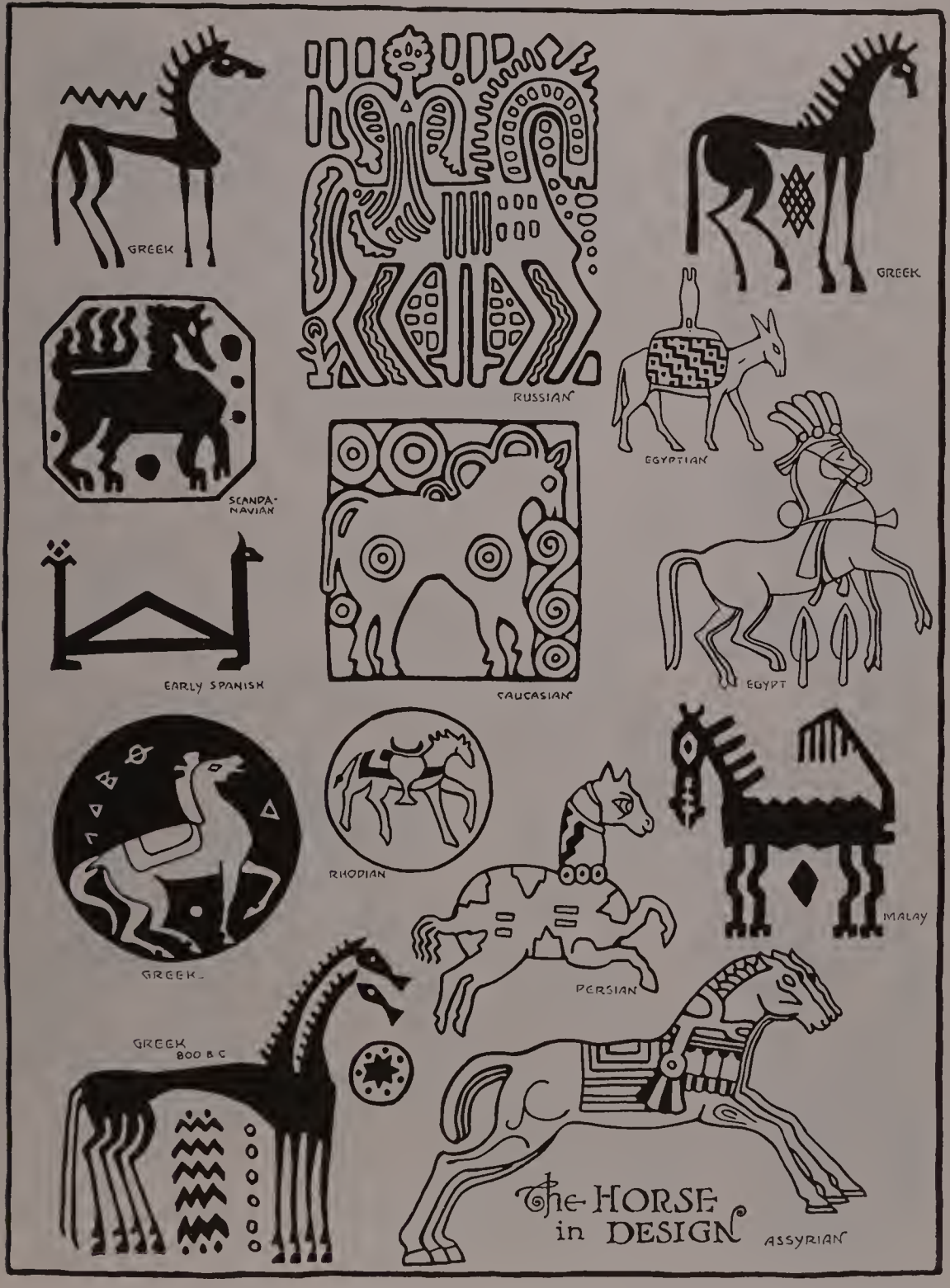
THE FLEET FOOTED GRACEFUL DEER IS A FAVORITE ANIMAL MOTIF USED BY DESIGNERS OF THE AGES

THE EGYPTIAN, BYZANTINE AND PERSIAN ARTISTS WERE ESPECIALLY FOND OF THE DEER IN DESIGN

The School Arts Magazine, September 1928

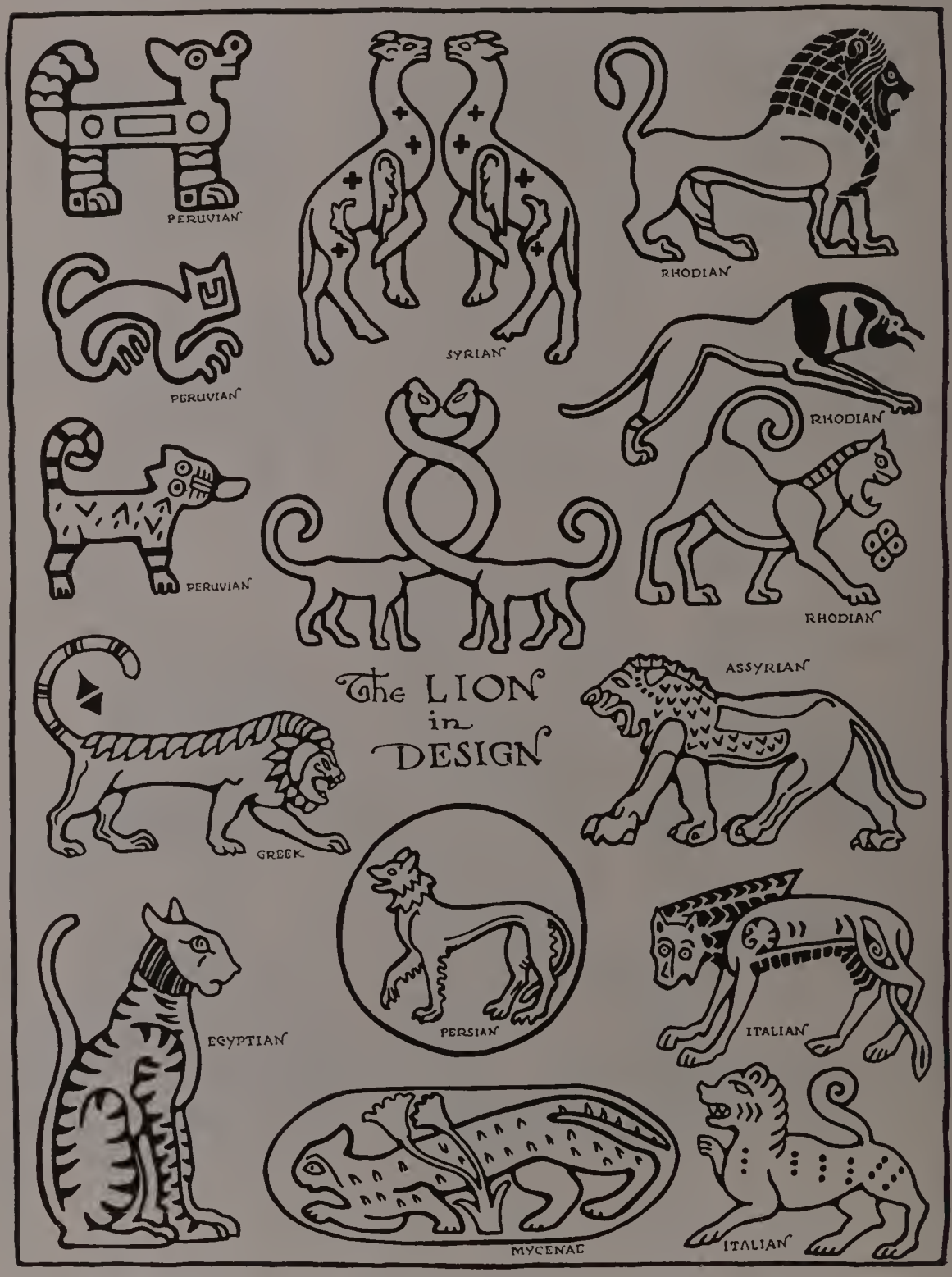
THE NORSE ARTIST DEPICTED THE HORSE IN WOOD CARVINGS WHILE THE GUATEMALAN EMBROIDERS QUAINT HORSES IN TEXTILES

The School Arts Magazine, September 1928



THE EGYPTIAN, GREEK, AND PERSIAN ARTISTS
ALSO USED THE HORSE IN DECORATIVE RENDERING

The School Arts Magazine, September 1928



THE LION HAS BEEN DESIGNED FOR DECORATIVE APPLICATION BY MANY NATIONS

THE GOAT ALSO HAS APPEARED IN THE ARTS OF MANY NATIONS. THESE TEN PAGES OF THE ANIMAL IN DESIGN HAVE BEEN SKETCHED BY THE EDITOR FROM THE MUSEUMS AND HANDICRAFTS OF EUROPE, FOR "THE SCHOOL ARTS MAGAZINE"

The School Arts Magazine, September 1928

A General Course in Art for High Schools

ESTHER RUBLE RICHARDSON
Director of Art, Joliet High School, Joliet, Illinois

IN PLANNING a general course in art for high schools, one must keep in mind the kind of students for whom the course is intended. For talented students, those who expect to enter the fields of commercial art, a more intensive technical training is necessary. But there are many students in every high school who are not talented, who will never become artists, who do not expect to enter any field of work where art training will be specifically helpful, who yet would like to take a course in art for credit or for the pleasure of the work. In any group like this, the reasons they give for wanting to study art are of interest to the teacher who must plan the course.

Perhaps most teachers would think that these students want to gain some *appreciation* of art. I suppose this is true in the last analysis, but what they actually say they want is to try their hand at "Art," which means a little painting, a little drawing, and a great deal of decorating everything they can lay hands on. It is very encouraging to realize that nearly everybody likes to "mess around" with water colors, and that a great many people hide a secret conviction that if they could once get the hang of the thing they too could paint like the best of us. And therein lies a real danger for Art Education if they are allowed to daub away at hopeless tasks, nothing could be worse than their disgust at their own clumsiness and their disillusion about themselves, unless it be the occasional student who thinks his things are good when they aren't.

Teachers of art education have a big bugaboo to kill. I refer to the prevalent idea that art is a subject requiring special talent. Many students are scared out of art classes because they feel that it is entirely beyond them. If we can teach art in such a way that the ordinary student can learn and feel his progress, so that when he leaves the class he is no longer helpless and ignorant in artistic matters, we will be filling a very important place in the curriculum.

The most important objective of a general art course should be to give the students a basis of judgment so that they will not only know when a thing is wrong, but be able to locate what is the matter with it. This means that they must really understand the principles and general theory of art. They cannot understand these things by merely hearing about them, and discussing them in relation to the works of others. They must experiment for themselves. For this purpose, the art room becomes a laboratory rather than a studio. The work may be presented in a series of carefully selected units which will cover the more essential knowledge for ordinary people.

The following is a list of units used in our high school during the past year for a general course in art:

UNIT I: COMPOSITION. "A good arrangement is the beginning of beauty." How to plan a composition having variety and interest, good balance, focal point, etc.

Method: Simple problems in arrangement are worked out in pencil in four-inch squares. These are criticized for conformity to the rules of good composition, corrected, and rearranged. The criticism must come from the students rather than from the teacher to be of much value. Students who do not draw freely may express their understanding of the proper arrangement by simple masses that have no representative form. These masses may then be studied for suggestions of reality, and the edges modified slightly to create a more pronounced impression of reality. Best results will come from experiments following a detailed explanation and illustration of the principles of composition by the teacher. No great stress should be laid upon the representative quality of these exercises, as the principles of composition apply also to design which may be entirely abstract.

UNIT II: COLOR THEORY. "Harmony of color is essential to beauty." The color wheel with its various possible combinations: The three qualities of color, hue, value, and intensity; applications of the principles of composition to arrangements of color.

Method: Each student makes a color wheel

having at least twelve segments. This is done with water colors rather than colored papers, so as to give the students actual experience with the behavior of color. Each of the following color schemes is experimented with in turn by simple mixtures of color: The single hue with black, white and gray; each one of the spectrum hues with the two colors closely related to it; the complementary pairs, lying at opposite sides of the circle's diameters; the triad groups lying at the corners of any equilateral triangle within the circle, etc. One or more of these color combinations are then applied to the compositions already worked out in pencil. The results are criticized by the students themselves and revised.

Unit III: Design. "One of the main functions of art in life is decoration." The purely decorative side of art is termed *design*, because it means subjugating all other characteristics to the rigid requirement of carefully planned beauty. The many degrees between representative art and purely decorative art. Concrete and abstract.

Method: Since there are so many ways of teaching design, and all of them require considerable time and talent, in the general art course, it is perhaps best to begin with the design farthest removed from representation, the pure abstract. Abstract patterns suitable for development into decorative motifs may be obtained by ink blotting, by haphazard brush strokes, or the like. Another type of abstract pattern can be obtained from combinations of geometric forms such as the square, circle, half-circle, half-square (diagonally divided) and quarter-circle. These may be modified to a semblance of some form in nature. If the student begins with abstract pattern and works toward form from pure design, he will be more likely to succeed in his decorative purpose than if he strives to simplify natural form toward abstraction. It is very difficult to separate representation from decoration in the popular mind, because naturalistic forms have been so widely used upon china, wall paper, dress goods, and the like.

All designs ought to be completed in color so as to identify abstractions of color with abstractions of pattern, that is, to get rid of the green grass, blue sky notion.

Unit IV: Representation (of an idea). "The primary function of art from the earliest times has been to supplement language as a form of expression: the explanatory sketch; the working drawing; the note-making sketch; the rough illustration.

Method: Problems are assigned in each of these everyday types of graphic expression. For example, the making of an explanatory sketch for an expositional talk or article; making and using a working drawing for some project under construction; making a readable sketch of some article seen in a shop window; making a readable illustration for some story or anecdote. The test, in each of these types of sketch, is its readability, not its perfection of representative form or the quality of its composition. In these sketches, the objective is to convey an idea, just as writing does, more or less in symbols. Every student should become proficient in such drawing to such an extent that he will not hestitate to use drawing as a supplementary vocabulary.

Unit V: Representation of Natural Form. Perfect representation of actual form by means of drawing or painting is unattainable, because three dimensions must be represented with two dimensions. This hypothesis must be remembered whenever any drawing is made or criticized. The only reason for a simple representation of form will be some inherent interest in its line, its color quality, or its pattern of masses. This particular interest of the object must be carefully selected and stressed in the representation, otherwise the beholder will be merely bored by the drawing.

Method: This unit is elastic. It may begin and end with still life drawing or drawing from casts or the model. Its main purpose is to enlighten the students as to the very great difficulties of the apparently simple matter of representing an object on paper. Many teachers begin by telling the students that drawing is the easiest thing in the world. I believe it is wiser to tell them that drawing a thing perfectly is the most difficult kind of task, but that it can be done by means of constant comparison of the drawing with the object. It is better for them to realize that drawing is difficult than to think it a thing that any "dumbbell" can do with a slight effort. Such a realization is a sound basis for appreciation of all art. I do not believe anyone who has never tried to draw or paint can appreciate the struggles and delights of the great painters. Either he will think

that painting requires some mysterious, almost magical ability, or he will secretly consider it not so exceedingly clever as it looks.

Unit VI. Representation of Emotion or Mood. "To be really great, a picture must arouse in the beholder some very definite emotional reaction." The necessity for emotional responsiveness when looking at pictures may be taught here. The emotional possibilities of line, color, and light and shade should be experimented with.

Method. The emotions which it would be desirable or possible to awaken by means of painting should be discussed and listed. Various schemes by which great painters have produced these effects may be studied. Color minglings which suggest certain moods or feelings should be experimented with. These experiments may then be applied to compositions in which the line arrangement also suggests the same mood. For suggestions as to the emotional possibilities of line, see Arthur Dow's "Composition," and for the emotional effects of color, see Walter Sargent's "The Enjoyment and Use of Color."

It will be seen that these units are a basic outline, and not necessarily a complete course of training. The units have been developed to cover the real essentials of an appreciative knowledge of art through experience. These units could be taught in a few weeks, or could extend over an entire year. Figure drawing could be begun, for example, in Unit V and carried to completion through Unit VI.

The general art course should include training in a good alphabet such as the Roman capitals and small letters, either with a round-point or a shading pen. This is one of the most useful as well as most easily mastered abilities a student can obtain from art.

Tests for Students of Historic Design

Received from
MARGARET J. SANDERS
New Haven, Connecticut

TEST for students of historic design, made out as a problem in a class in Tests and Measurements. I use it at the end of the year and it has been printed and sent to the other city schools.

Underline the correct answer.

1. The Romans made great use of: spire, round arch, pointed arch, flat roofs.

2. The fret or key design was used by: Egyptians, Greeks, Romans, Gothics.

3. The carved top of a column is called: base, shaft, capital, frieze.

4. Doric columns may be described as: highly carved, massive, voluted, simple.

5. Obelisks were built by: Egyptians, Greeks, Romans, Gothics.

6. The word Serif applies to: architecture, sculpture, painting, lettering.

7. The round dome was first used by: Egyptians, Greeks, Romans, Gothics.

8. Egyptian architecture may be described as graceful, massive, lofty, delicate.

9. We learn of early Greek customs from vases, books, paintings.

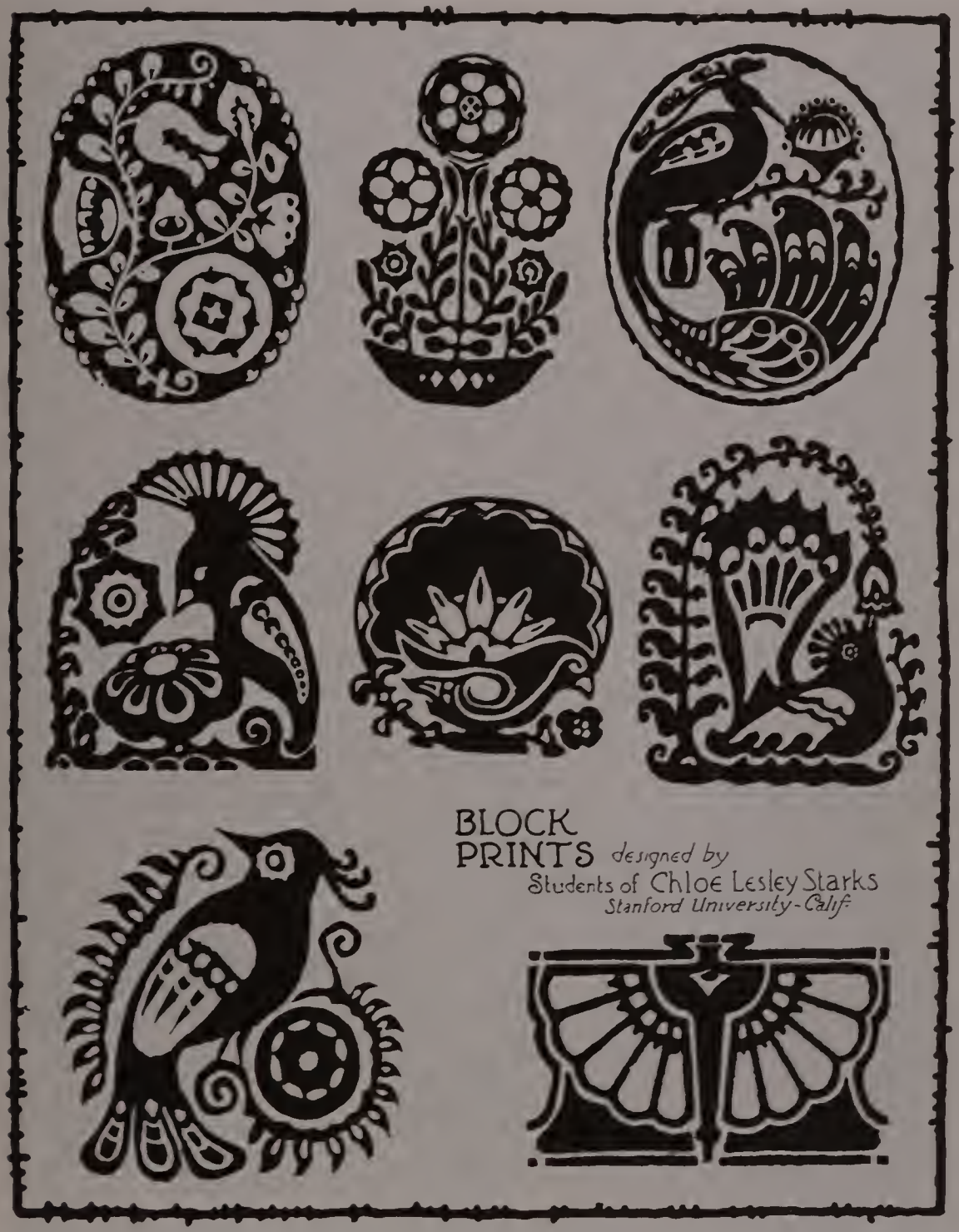
10. The name given to the period after Gothic—15th century is: Middle Ages, Romanesque, Byzantine, Renaissance.

11. A form of Gothic decoration was: scarab, fret, gargoyle, sphinx.

12. Corinthian columns may be described as: highly carved, massive, voluted, simple.

13. The shafts of all Greek columns were: plain, carved, spiral, fluted.

14. Michelangelo, 16th century, designed: Pantheon, St. Peter's, Notre Dame, Louvre.



A BLOCK PRINTED DESIGN SHOULD HAVE A QUALITY DIFFERENT THAN A BATIK OR A STENCIL DESIGN; THAT IS WHY THE ABOVE DESIGNS ARE SUCCESSFUL BLOCK PRINT MOTIFS

A GROUP OF DECORATIVE LANDSCAPES BY MARGARET REHNSTRAND, ART TEACHER, HIGH SCHOOL, SUPERIOR, WISCONSIN

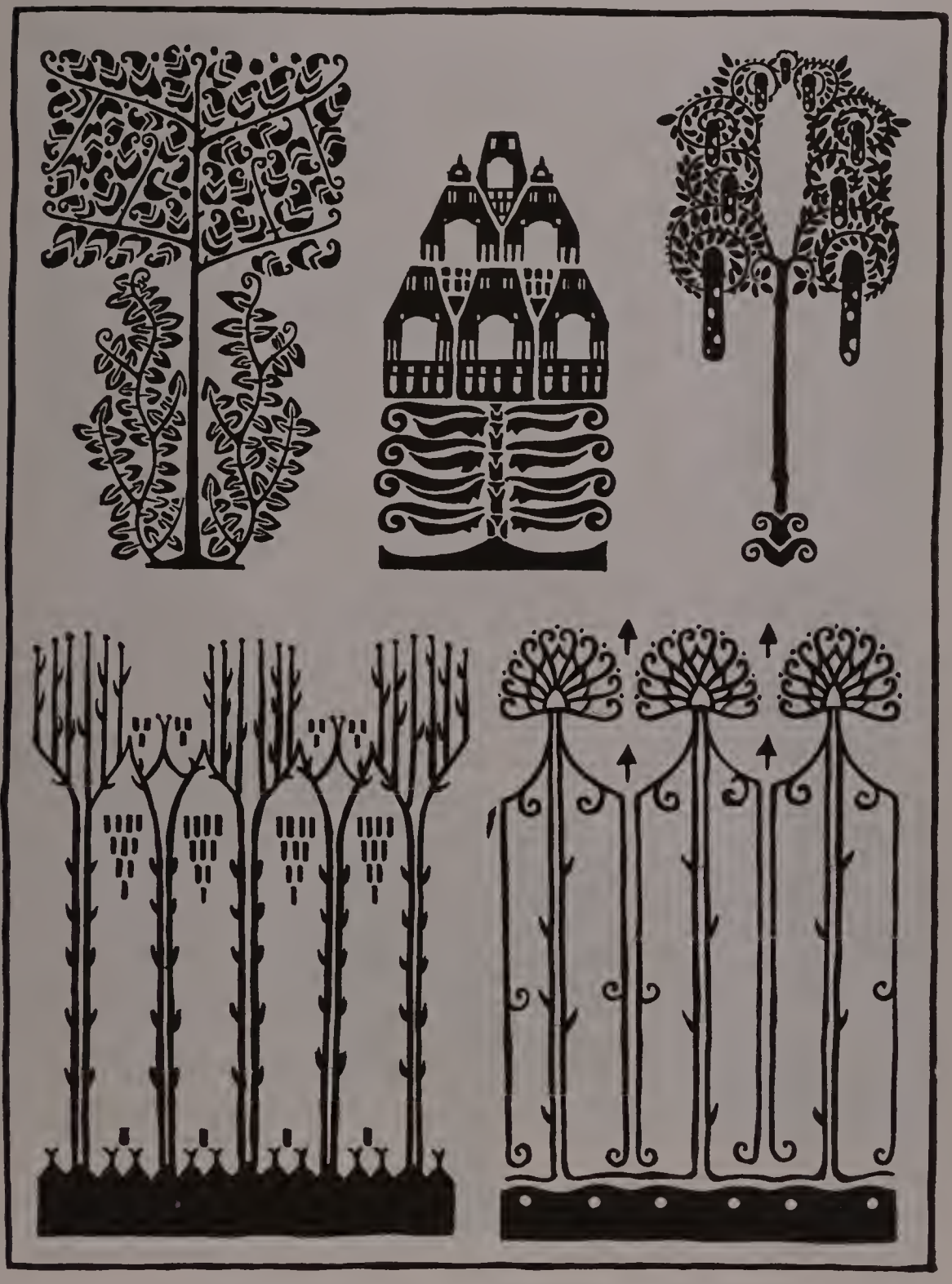
DECORATIVE TREES AND CITY VIEW DESIGNED BY MARGARET REHNSTRAND, SUPERIOR, WISCONSIN

A CEDAR TREE AND SUGGESTED DESIGN UNITS BY TED SWIFT, STANFORD UNIVERSITY, CALIFORNIA

The School Arts Magazine, September 1928

TREE MOTIFS FROM THE CEDAR TREE OPPOSITE. DESIGNED BY TED SWIFT, STANFORD UNIVERSITY, CALIFORNIA

TREE MOTIFS SKETCHED FROM ENGLISH AND AUSTRIAN DECORATIONS BY THE EDITOR



AUSTRIAN TREE DESIGNS AND BORDER MOTIFS

The School Arts Magazine, September 1928

TREE DESIGNS FROM OLD AND MODERN ENGLISH APPLICATIONS

The School Arts Magazine, September 1928

THE TREE IN DESIGN AS APPLIED TO ENGLISH TEXTILES BY ENGLISH CRAFTSMEN

TREE MOTIFS FROM PAST AGES

The School Arts Magazine, September 1928

THE TREE IN ORIENTAL ART

The School Arts Magazine, September 1928

ART FOR THE GRADES

HELPS IN TEACHING ART TO THE CHILDREN

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Leisure Hours

EMMA RANCK

Art Supervisor, Rochester, Pa.

A CULTURED man is one who excels in some line of endeavor, other than his own work, and follows it for his recreation. There are usually two beings inhabiting one person, the one is the working being and the other the play being. If you would know the man, it is best to get acquainted with this play person. What does he do with his leisure hours?

In this day of rapid production, many people find time passing slowly because of the hours in which they have nothing to do. The movies are crowded every night with those who have no interests outside of their daily work. The problem is growing in America, with our prosperous times, and these leisure hours must be faced. The time has come when boys and girls must be directed in spending worth while leisure hours, and in such a wonderful world, with so many things to do, the task is not difficult.

The best time for individual guidance comes at junior high age. In the excellent club system of many junior high schools, this problem is well handled. But in smaller systems and in rural schools it is still to be dealt with, and the classroom teacher and the art teacher have the privilege of helping the boys and girls with the leisure hour problem. And it is a privilege to guide young Americans to good citizenship.

The Chinese have an old saying that one picture is worth ten thousand words, so acting upon this basis, I thought that one of the best ways of starting the boys and girls thinking about their spare time would be to have them make pictures of some interesting and beneficial ways of spending their hours of recreation.

Our first attempt was made with a group of fifty eighth grade boys. Many of them chose sports for their subjects, as is quite natural. Some of the sports chosen were football, baseball, basketball, golf, swimming, diving and track events. But many chose subjects outside of athletics such as drawing, whittling, reading, music, woodwork, mechanics, and collecting. Collecting might be of value to the art department, if the pupil learned to observe carefully. Mr. Bates, director of Art at Edinboro State Teacher's College, Edinboro, Pa., told us about a nature club that he once belonged to. In order to be a member one must be able to name and identify two hundred different specimens of plants or flowers.

In starting our Leisure Hour posters, we first discussed "Hobbies." After that, each boy drew four sketches. I found that the pictures had to be greatly simplified as the boys seemed to want to draw many small objects instead of one or two large objects with a center of interest to the poster. Next they chose the best of the four sketches and drew it on the board with the lettering they intended using. Then a period was spent in criticism of those drawings. We carefully selected the colors, giving the boy the choice of any of the sets of complements, and then we cut the objects without drawing first, as I have found that the pupils cut much better forms than they draw.

The posters aroused much interest throughout the junior high school and the other classes are waiting anxiously and planning for the time when they will make Leisure Hour Posters

A Test of Teaching

BEULA MARY WADSWORTH
Supervisor of Art, Kalamazoo, Michigan

WHAT is the test of good art teaching? What are the "earmarks" that indicate the right kind of curriculum? Tool subjects such as spelling, arithmetic, and drawing can be tested, but emotional appreciation subjects—art, music, literature—cannot be successfully submitted to mathematical appraisal.

Some of Dr. William H. Kilpatrick's definitions give us a clue: "Learning means conduct built in so that the student *can* and *will* do it" (through correct association of what, why, and how); "A school should be a place which gives the drive to go on—"; "The curriculum is life, very rich, and well directed"; "Judge of success of what goes on in school hours by what goes on out of school hours." The last is particularly apropos to our theme. When a teacher of fine and industrial arts has the personal charm and enthusiasm, the mastery of her subject, and understanding of youth to develop problems which fire children to expression and pleasure in school so that, of their own accord, they "carry on" outside creatively and with a sense of increasing power to enjoy and to do, the test of teaching success is satisfying.

The little fifth grade lad who, having

AN AFRICAN HUT, HOME WORK BY JAMES LAFORITY OF KALAMAZOO, MICHIGAN

"caught an idea" in class, went, without suggestion from anyone, to the marshes and gathered material for the hut (illustrated herewith), created it alone with his own hands, and brought it to school for his teacher (Miss Kathryn Gilbert) to see, illustrates well the point I am making.

Upon request, this boy, James Lafority, wrote a little story about it in his language class for THE SCHOOL ARTS MAGAZINE readers. The following is his modest description:

"The members of the 5A class started to make a sandtable in the art class in connection with our study of Africa. It was then that the idea came to me to make an African hut. I got the idea of how to make one from our class in geography in my home room. We read about the homes of the African people and also saw many fine pictures.

"I gathered the materials for the African hut, such as willows, cat-tails and moss in a marsh near a creek. The other materials consisted of needles and thread and two small dolls which were purchased at the Ten Cent Store. The small cooking pot I made from clay I had at home.

"I made a rug out of cat-tail by weaving it just as a blanket is made. The dried cat-tail I first soaked in warm water so as to make it soft so I could work with it.

"I started the hut by taking a cardboard box and drawing a circle upon it. I then took the willows and placed them about an inch and a half apart all around the circle. When I came to where I thought the door should be I left a space of about two inches. I then took the soft cat-tails and wove them in and out among the willows about an inch high. Then I put some grass on top of the cat-tails. The grass was held in place by the next row of weaving with the cat-tails. I kept repeating this until I had made the hut as high as I wanted it. On top I placed some grass and bound it in with some cat-tails.

"I made the lawn of moss which was placed all around the hut. The trees

were made from young cat-tails held in place by nails.

"The standard for the cooking pot was made of three short willow sticks placed in triangular shape and fastened on the standard with thread. The clay pot was fastened on the standard with thread also.

"The two dolls were placed in front of the hut and the work was completed."

Free Brush-Work in Design

NEVA L. HANSON
Art Instructor, Webster School, Cambridge, Massachusetts

THE law of symmetry runs through all nature.

Thou cans't not wave thy staff in air,
Or dip thy paddle in the lake,
But it carves the bow of beauty there,
And the ripples in rhyme the oars forsake.

Wonderful and fascinating are the patterns that glide over the walls and floor, when the sun is filtering through the leaves of the trees. Children are always interested in these, and more so, when I tell them that Little Paul, in Dombey and Son, called it the "Golden Water dancing on the wall."

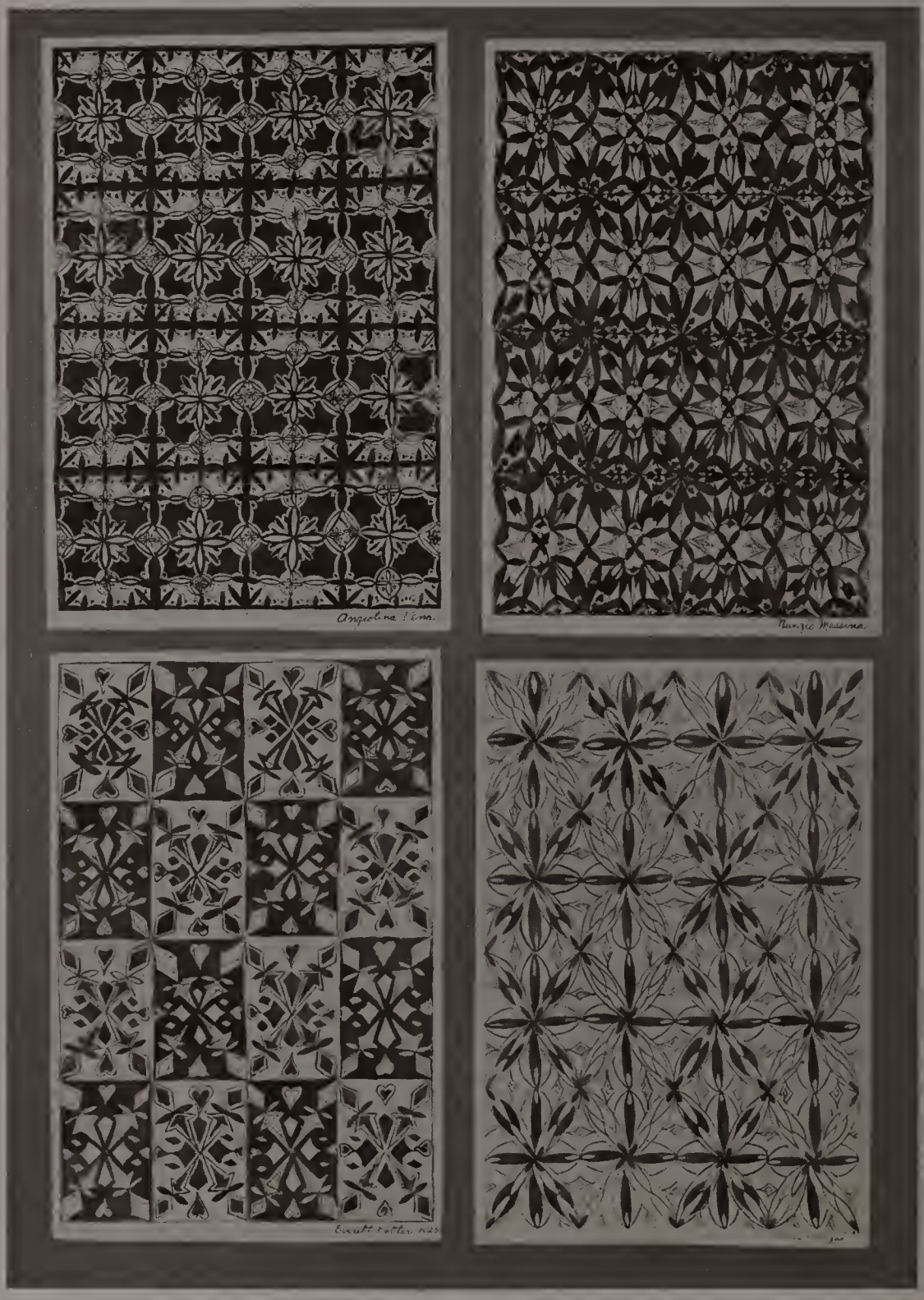
A new light on design seems to dawn on their minds, too, when I call their attention to the beautiful shapes of the leaves and the flowers.

When the snow comes, they are very enthusiastic about the marvelous beauty of design in the snowflakes. They try to describe to me the loveliness of a certain bit of snow that alighted on their coat sleeves on the way home from school. Then I pin upon the wall some pictures of snowflake designs, which excite their interest.

I used to have my classes make up a design for one section of an all-over pattern and then trace the rest, the result of which was a pretty and approximately perfect drawing, but inclined to be stiff and mechanical in appearance. Mr. Burke, our supervisor, knew a better way and suggested that they brush in their designs without pencil or tracing paper. I followed out his instructions with many misgivings and was happily surprised at the good results.

The pupils first make a web, using vertical, horizontal, and diagonal lines, and on this background work in their patterns. I allow them to use one of two methods. Some work out a design on scrap-paper for a model and then brush in one unit after another. Others make one stroke of the brush in each section, then go back to the first unit and repeat the process using different strokes, uniting one with another here and there, until out of the complex of curves and lines comes a pattern, orderly, regular and sometimes beautiful. Children love adventure and it is like starting out on a voyage of discovery when they begin in this way.

The Italian children are especially talented in drawing. One Italian boy, who is very gifted, was so entranced with a design which he had worked out, that he sat and smiled at it for a long time, and was lost to everything else. One may imagine a great artist doing this same thing, when he has created a wonderful piece of work.



FREE BRUSH-WORK DESIGNS BY THE PUPILS OF NEVA S. HANSON AS DESCRIBED ON THE PREVIOUS PAGE. MADE BY PUPILS OF THE WEBSTER SCHOOL, CAMBRIDGE, MASSACHUSETTS

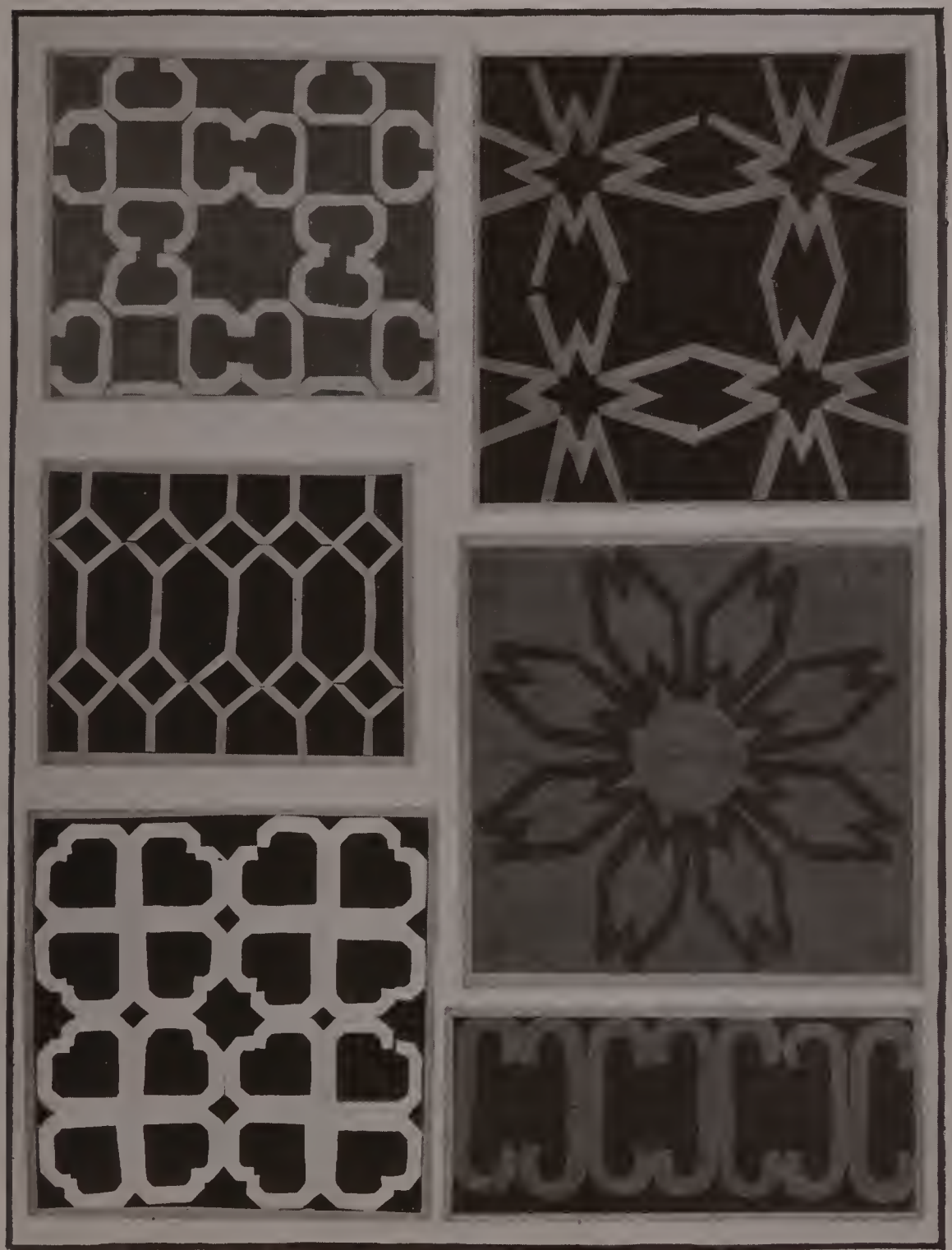
The School Arts Magazine, September 1928

A GROUP OF DESIGNS BY THE PUPILS OF MARIE FOSNOE, ART SUPERVISOR OF GRAND HAVEN, MICHIGAN, REFERRED TO ON PAGE 23 OF THIS ISSUE

A GROUP OF TREE BORDERS BY SCHOOL PUPILS OF J. WOOLFORD AND MABEL WARD, JUNIOR HIGH SCHOOL, HAMILTON, OHIO

A GROUP OF LEAF BORDERS FROM THE SCHOOLS OF DOVER, OHIO

CUT PAPER FLOWER POTS BY THE PUPILS OF THE OAKLAND, CALIFORNIA SCHOOLS, FRANCES EBY, ART TEACHER



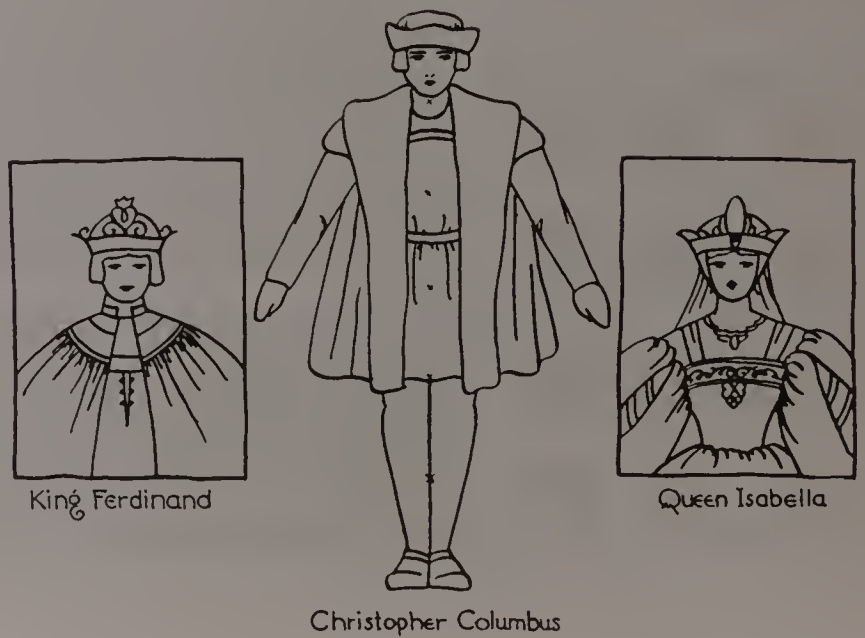
PATTERNS MADE FROM INITIALS BY THE STUDENTS—E. M. SUSSMAN, BROADWAY SCHOOL AND HARRIET E. MONTO, BIRMINGHAM SCHOOL, TOLEDO, OHIO

Columbus Day Portraits

JANET KATHERINE SMITH
Art Instructor, Kansas City, Missouri

KING FERDINAND and Queen Isabella sat for their portraits to the third and fourth grades last Columbus Day. I got the idea from a very ancient number of THE SCHOOL ARTS MAGAZINE and adapted it to our needs; here is the way we drew them, step by step. We made the king first, as he was easier. His egg-shaped head was lightly drawn at first, and the eyes put in half way down it. Then the simple lower part of the crown and the hair were added, with the rest of the features and the high-collared neck. Next the crown was completed, and the shoulder and front lines of the royal robes were put in. Then came the details of the yoke and the under doublet, and last of all the heavy shirring of the robe.

Queen Isabella, being feminine, is more elaborate in dress. To her egg-shaped head with its correctly placed eyes, we added a line like a hat brim and a curving line up from the chin at either side, to make the crown and chin drapery. Then the crown was completed and the features finished. We made her mouth as simple as the king's, but not the same shape as his. Then came the more sloping lines of neck and shoulder, and the shoulder straps and band across the bodice. The rest of the bodice outline and the curve of the skirt were put in lightly and then we started on the fun. The full-gathered sleeves, slashed and strapped with another material, were drawn, and the trimming on the tight bodice. Then the skirt was gathered full onto the waist line, and the necklace and veil put on. And there were the King and Queen, in dress authentically correct, ready to send Columbus on that memorable voyage.



A Columbus Ship: A Combined Place-Card and Nut-Cup

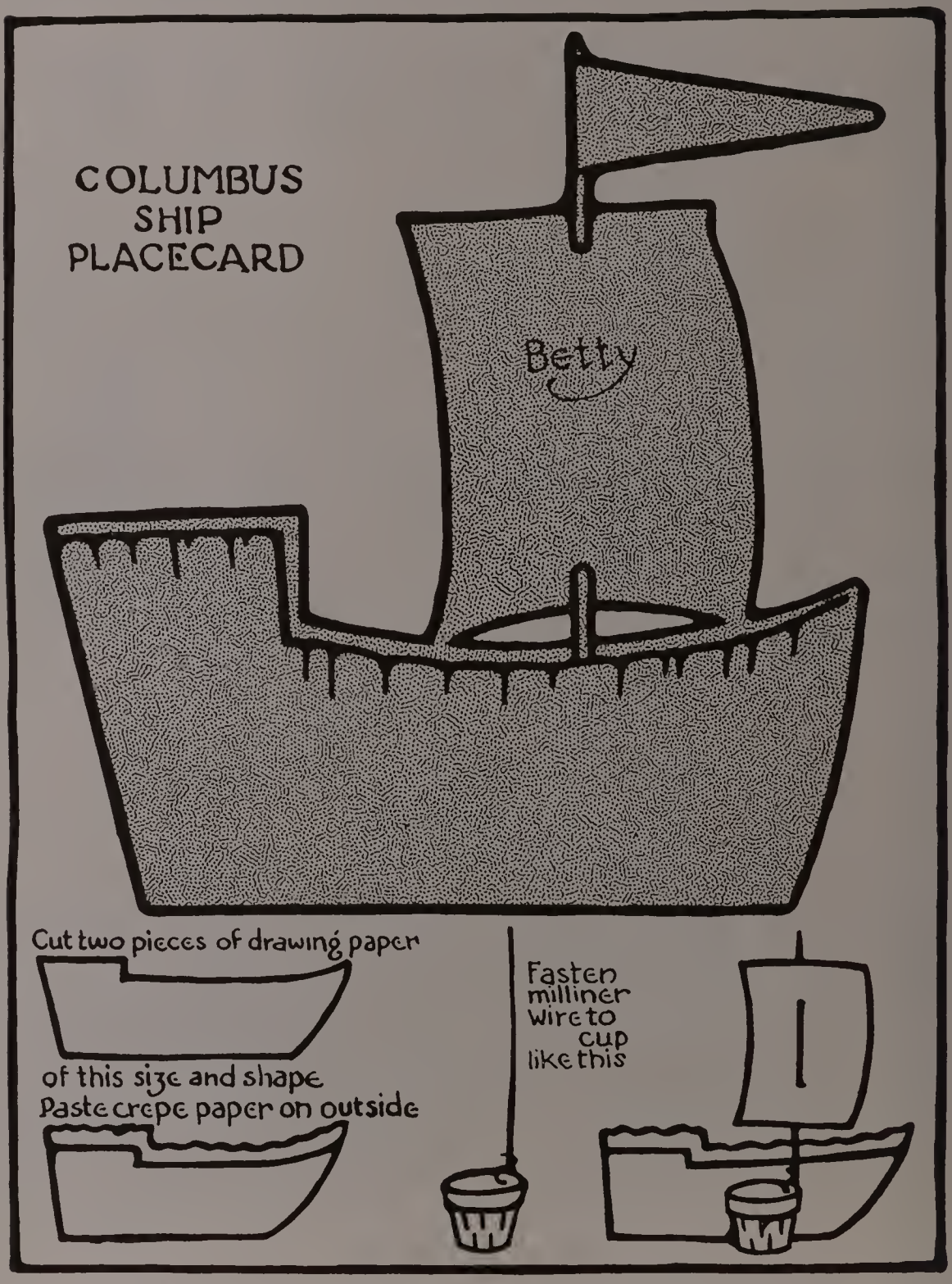
MABEL I. BAKER
Newport Beach, California

THIS place-card is made on a plain nut-cup which can be bought at any stationers. The sides of the ship are first cut out of drawing paper, and then covered with crepe paper of any desired color.

Surface-paste the drawing paper sides and then apply the crepe paper, allowing the crepe paper to extend about four and one-fourth inches above the top to make a frill.

Next take a piece of milliner's wire, about four and one-half inches long. Stick one end of it into the side of the nut-cup and fasten it by a twist over the edge. Next, glue the two sides of the ship onto the sides of the nut-cup and glue them together at stern and bow. Put a card on the wire, like a sail, on which the guest's name is written or printed. Last, make a tiny pennant of the same color as the ship to fly above the sail.

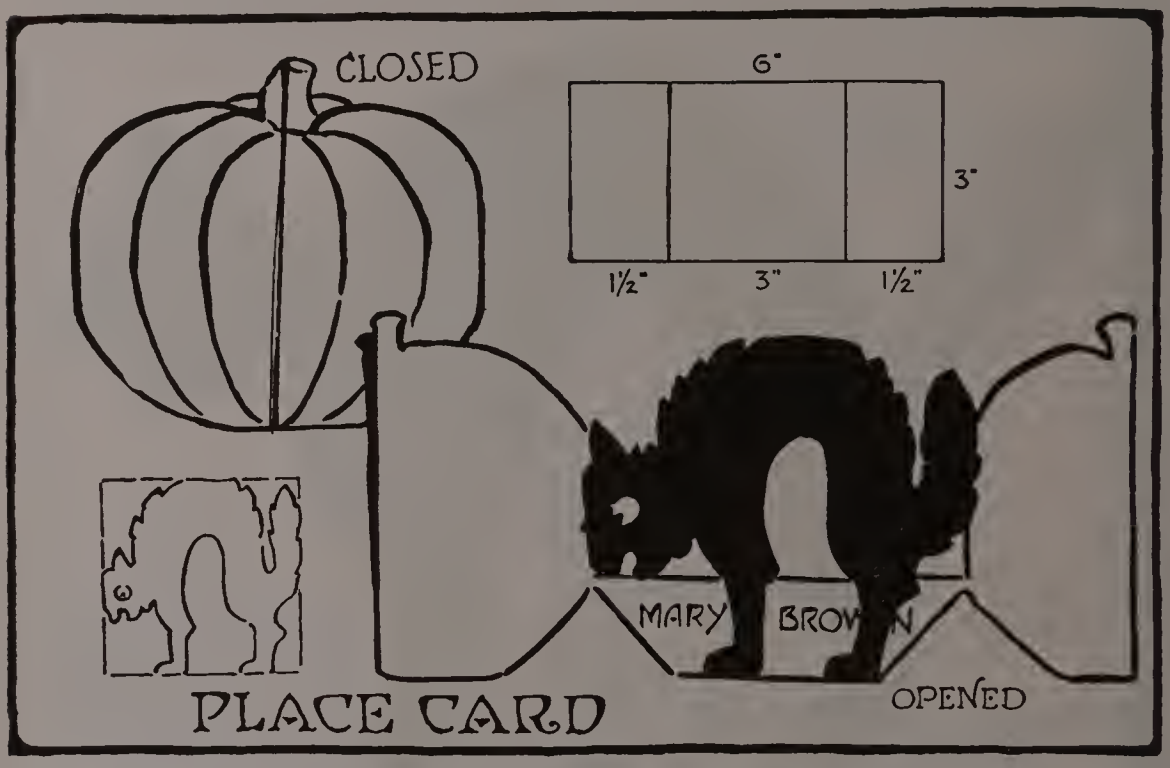
The ships are very effective when used on a long table with frilled crepe paper, blue or green, down the center to represent the sea.



A COLUMBUS SHIP PLACE-CARD BY MABEL I. BAKER, NEWPORT BEACH, CALIFORNIA. THE DESCRIPTION FOR MAKING THIS PLACE-CARD IS ON PRECEDING PAGE

KITTY KAT
RUN STRING THROUGH JOINTS AND KNOT CLOSELY
FOUR LEAF BOOKLET
2
KITTY FINDS A JACK 'O LANTERN
3
TRACE BODY AND SEPARATE JOINTS ON TO BLACK PAPER FOLLOWING THE DOTTED LINES
MAKE UP A STORY BOOKLET WITH KITTY KAT AS THE HERO IN VARIOUS ADVENTURES
ADVENTURES OF KITTY KAT
TRACE KITTY KAT ON TO PAPER IN VARIOUS ACTION POSES

A HALLOWEEN CAT FOR UNUSUAL POSES



"MARY BROWN," "JOHNNY JONES," AND ALL OTHER CHILDREN WILL HAVE LOTS OF FUN MAKING AND USING THESE FUNNY PLACE-CARDS

With Our Contributors

A Who's Who in Art Education

BESS ELEANOR FOSTER
Supervisor of Art
Minneapolis, Minnesota
"Bess Eleanor" always did like the great outdoors and apples -and cats

ONE of the questions frequently discussed today is heredity versus environment. When certain traits become pronounced, we wonder whether the possessor was always that way or whether he grew that way. It is fortunate for any person when nature's gifts are so carefully tended that biting criticism or chill indifference has never killed growing talent. And more, it is very fortunate for a little girl if sometimes a Scotch-Irish father cares more for beauty out-of-doors and in books than for acres and then more acres.

Bess Eleanor Foster was born under a lucky star. She early learned where the wild flowers grew on a western Iowa prairie. And it is not strange that the first thing she did when a cousin brought her a box of colors was to paint a gorgeous rose. And it was interesting enough so that it was shown to her last summer by a friend who had kept it through the years.

She loved the animals on the farm, pigs and lambs, cows and horses, but most of all the fifteen cats that made the Foster farm their home. It is not

recorded that she ever served as a country milkmaid but we do know that she drove her favorite horse three miles to the country school that she first taught. They became great friends, for most animals love the hands that feed them.

Born where the wind blows and is never still, it is not so strange that she drifted all over the West in her teaching. Some kind supervisor early told her that she should give her life to art instruction. And summer after summer she spent her winter's savings to make herself fit to do what inheritance advised. From Drake University to the Chicago Academy of Fine Arts she went, seeking the best each of many schools had to offer; and soon she found herself a supervisor of art, too. She was grateful to the early instructor who urged her to follow where nature led. Each year invites her to further study; the regions beyond are wide and fascinating.

Miss Foster began by teaching in a one-room school. Next she was a primary teacher in the Iowa grade schools. After this experience she transferred to art. She was an institute instructor many summers in Iowa, Nebraska, Wyoming, and South Dakota, working seven years in the summer sessions at Denver, Colorado. Her first experience as supervisor in a city was in Cheyenne, Wyoming. Following that she worked in Hammond, Indiana, Oklahoma City and is today in Minneapolis.

Her work has been recognized by the leaders in art education. The responsibility of shaping the report of the committee on elementary school art was delegated to Miss Foster by the Federated Council on Art Education. The last paragraph of the president's preface is a fine recognition of industry and enthusiasm:

"It has meant, moreover, many hours of correspondence, of tabulating, of analyzing, and of careful writing to reduce to these few pages a veritable mountain of material. To do this with an unbiased mind, and at the same time to direct the art instruction of the schools of Minneapolis, has required unusual patience and a large reservoir of energy on the part of Bess Eleanor Foster, Chairman of the Committee on Elementary School Art."

And she still loves flowers and cats.

W. F. Webster
Superintendent of the Schools of Minneapolis

A STREET IN AVIGNON, A WALLED CITY IN SOUTHERN FRANCE, A LOCATION RICH IN SKETCH MATERIAL FOR ARTISTS. SKETCHED BY PEDRO J. LEMOS WITH PASTELLOS AND A CRAYON BLACK PENCIL UPON GRAY CHARCOAL PAPER

The School Arts Magazine, October 1928

THE SCHOOL-ARTS MAGAZINE

TRADE MARK REG U S PAT OFF AND IN CANADA

AN · ILLUSTRATED · PUBLICATION · FOR · THOSE INTERESTED · IN · FINE · AND · INDUSTRIAL · ART

PEDRO · J · LEMOS · Editor

DIRECTOR · MUSEUM · OF · FINE · ARTS · STANFORD UNIVERSITY · CALIFORNIA

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VOL. XXVIII | OCTOBER, 1928 | No. 2

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Our Own American Art

Lest We Forget

TO THE thousands of teachers returning from Europe this summer, commencing again their duties in the American Schools, will come the added enthusiasm and inspiration of the many interests with which they have come in contact in the Old World.

Among these Pilgrims of knowledge no small part will be the many art teachers who because of the auspicious art offerings of 1928 have returned from Prague and the art centers of Europe with many a new idea for their program of art teaching. The next year will show the influence of the embroidery pattern found in the little Italian hill town, or the copy of the chalk drawing by Holbein in Holland. Here we will see the book cover design after the Munich idea, and again the simple flat wood carving now being used in the Brienz, Switzerland school, and in many a corner of our land one will find the art influences of the Art Crusade of 1928.

And all of this is fine and good, if it is not overdone—if it is properly balanced—and to properly balance it we should not forget our American Art. For of course we have our own American Art. We have our Pilgrim Century Art when simple durable, finely formed furniture and iron and textile handicrafts were made. We have our Colonial period and post-Revolution period when architecture and handicraft achieved many worth-while results. We have the remains of early American Indian handicrafts and the Pueblo Indian handicrafts of today—a living archaeology of great importance, if we only realize it. With all our enthusiasm for the Old World Art, remember the Art Renaissance of the New World and the Peasant Art of our First Americans —the Plains, Pueblo and Navajo Indians.

There is much to be found in our own land in these arts. Scholars and art authorities come to our country to study these arts. A trip through the Cape Cod and North Shore sections, to Provincetown, Plymouth, Nantucket, Gloucester, Lexington and Concord will reveal to art teachers many a good idea in American arts and crafts. A trip to the southwest, visiting Santa Fe, the Indian pueblos and Navajo sections will show a wonderful art community life there. Lest we forget, let us remember and gather in our own American Art for our school arts work.

Pedro J. Lemos

THE SCHOOL-ARTS MAGAZINE
TRADE MARK REG. U S PAT. OFF AND IN CANADA
VOL. XXVIII OCTOBER, 1928 No. 2

Building an Art Vocabulary

P. WEBSTER DIEHL
Supervisor of Art, Vandergrift, Pennsylvania

IN ALL FORMS of expression we as teachers are interested. Oral, graphic, and gestural or dramatic, are just a few of the more common forms. We too seldom consider the expression of thought through drawing or construction. Especially is this true of the teacher who has not seen the possibilities of the art period, or who considers it a period in which some drawing is to be done, and all too frequently it is just any kind of drawing without definite aim toward graphic expression.

It is a well known fact that all children to a greater or less degree, desire to give graphic expression to the thoughts that are surging into their active brains, unless that desire has been smothered by adults (teachers or parents) or has been allowed to shrivel and die from lack of encouragement.

Children cannot credibly give graphic expression to thought if they have not learned the symbols that will best convey their ideas. We would not ask a child to write a sentence before we had taught him the correct letter form; neither would we ask him to write an essay or composition upon a subject that required a vocabulary not at his command. Therefore, the letter forms and the vocabulary are a necessary part of his equipment for self expression. So also, if we are to satisfy that very urgent need and natural desire for expression through drawing and construction, we must give the child the forms and graphic vocabulary that he needs.

In all the well-outlined courses of study this vocabulary will be built up gradually and will be added to as the child advances from grade to grade. This will be especially true if the teacher gets the correct perspective of the course and he or she tries to make the classwork follow sequentially so that each new undertaking is aided by forms, attitudes, and skills mastered in the unit just completed.

The art vocabulary is increased as the demand for new forms arises. For example, a lower grade teacher wishes to illustrate the story of "The Three Bears." She sees that the pupils will need an art vocabulary that will enable them to draw bowls, chairs, spoons, bears, beds, and perhaps a house and a little girl. She must not only supply the forms which the child does not know how to draw, but must also drill on those which he may know but is not able skillfully to execute. She must do this preparation before beginning the real work of illustration.

In this preparation, let us not forget the element of drill. Teachers spend hours drilling in writing, or history, or arithmetic, but when they come to art,

they too often throw psychology to the winds and expect children to draw automatically. Children always enjoy a drill in drawing if it is properly conducted.

Going back to the story of "The Three Bears" let us suppose that we wish to teach the class to draw a bear. We draw not only one bear, but many bears—a whole sheet full, in fact, or perhaps several sheets; bears that walk, bears that sit in chairs, lie in bed, leap through windows, carry canes, wear hats and carry umbrellas. At another time draw large bowls, small bowls, fat bowls and tall bowls. Do the children enjoy it? Just watch the eager expression on their faces as they improve upon their very best bowl. They are adding to their art vocabulary, not consciously, but enjoyably. Skill in the drawing of objects will come through practice and repetition.

The teacher who has little or no art training often finds it a perplexing problem to supply the eager young artists with models or drawings by which they can enrich their knowledge of forms necessary to advance the power of self expression. The child should become familiar with objects or models whenever possible. This being out of the question the resourceful teacher will find much excellent material, good in form and stimulating in color, in the advertising columns of high class magazines; also numerous art magazines, and paper-back graded art books for schools may be had for a nominal outlay that will be repaid many times by the skillful work of the pupils.

As the child masters these forms and symbols, his skill in expression will increase. As his skill increases, it will not be confined to the art period alone. It will be carried over into his work in English, history, geography and other subjects, and into life-situations. Constant proof of this is being given in many schools. We find fifth grade boys and girls making illustrations for interest-extracts from their reading, then combining the illustrated extracts into booklets; sixth grades studying castles, building miniature castles, and drawing illustrations of the furnishings, etc.; seventh and eighth grades designing book covers for a book of poems, with pen lettering and border designs developed from the art vocabulary of each pupil. Similar examples of a definitely built art vocabulary are found in the lower grades and high school.

When we intelligently approach the problem of teaching drawing through a definite built-up graphic art vocabulary to supplement the teaching of color, appreciation, etc., instead of blandly placing our confidence in that vague word "talent," we should develop the latent art that lies nascent in the mind of every child. Pupils cannot express things with which they are not familiar, and hence of which they have no mental concept. Neither can they express things for which they have no forms or symbols, which are the tools of expression. Let us, as teachers, give them the tools, encourage their ideas, offer suggestions and in every possible way plant beauty of form, color and line, in the minds of our future citizens.

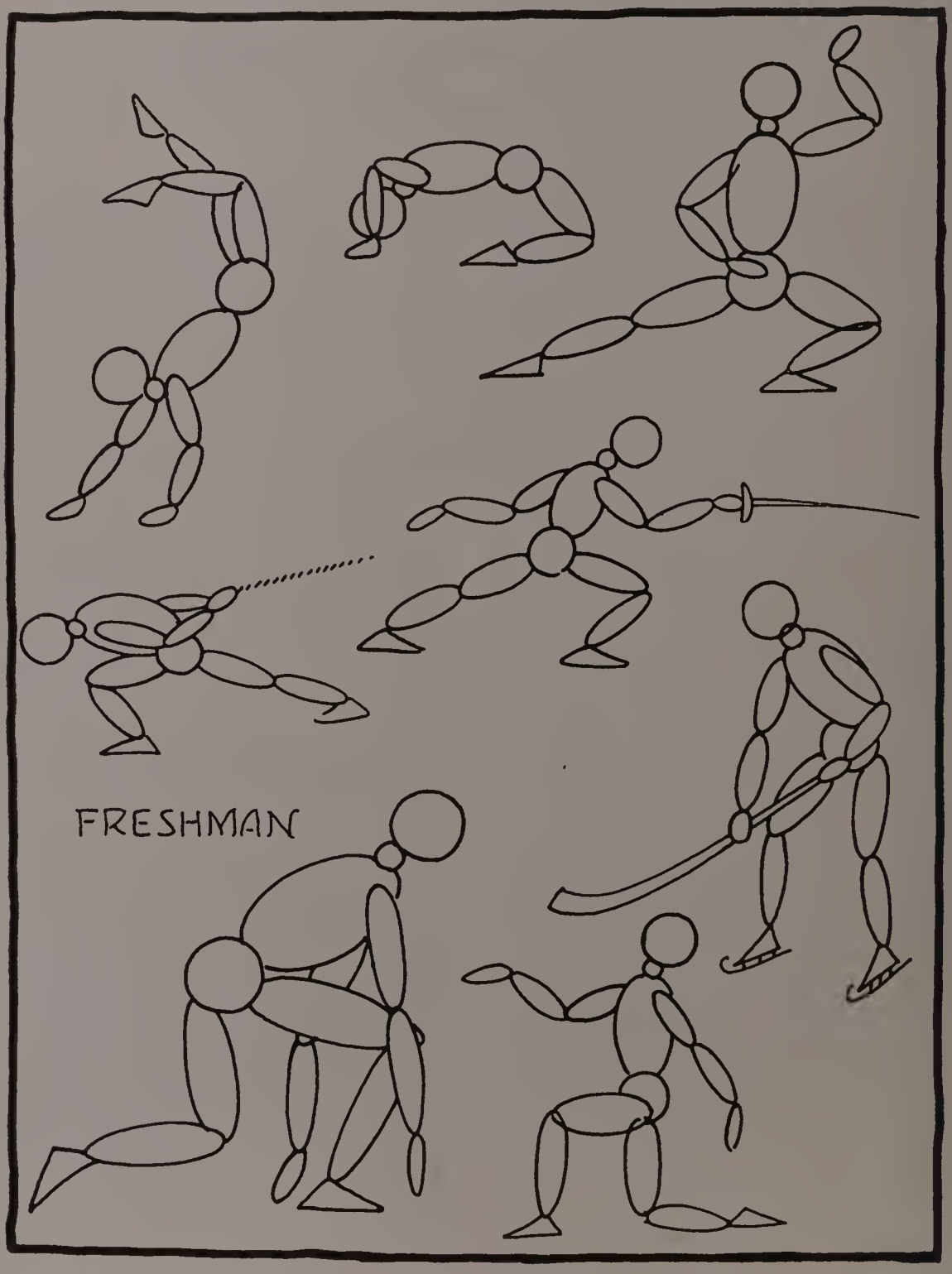
A Method for Figure Drawing

JANET KATHERINE SMITH
Art Instructor, Kansas City, Missouri

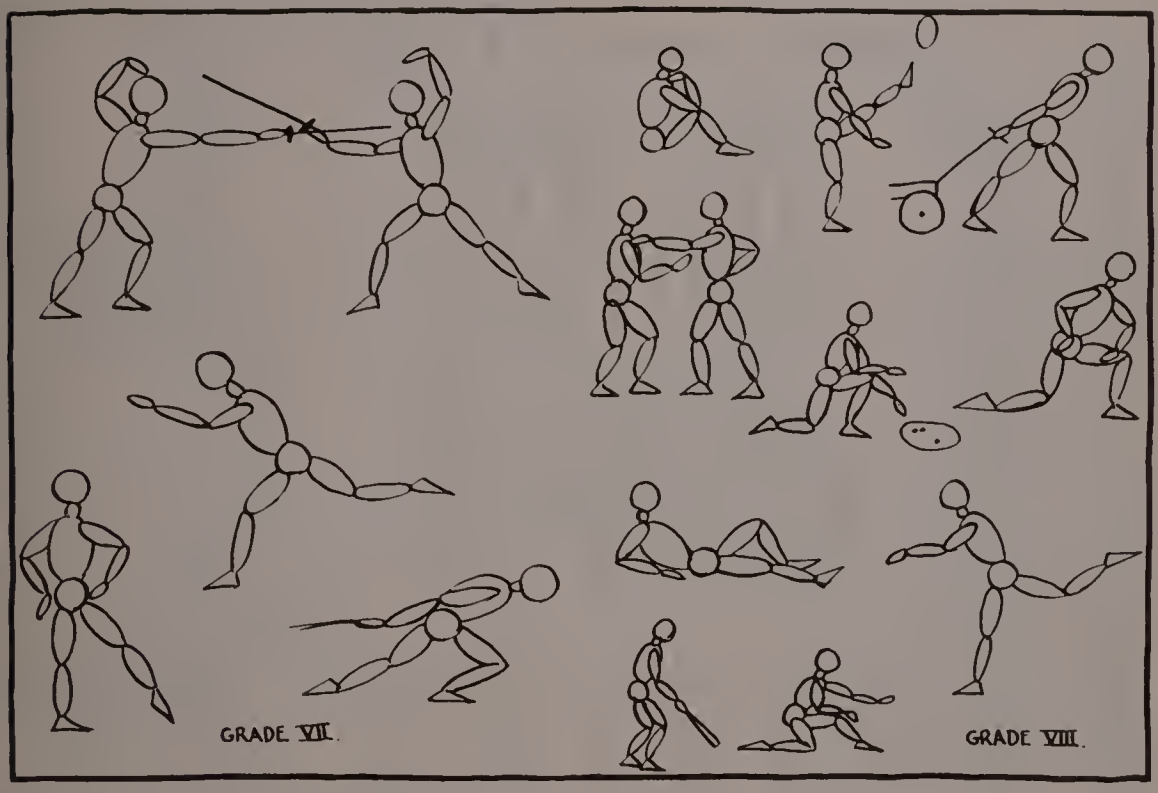
PERHAPS this way of developing a sense of the human proportions and balance will be found useful to others, as it has been tried out with good results at the Barstow School in Kansas City; I have worked on it in the seventh and eighth grades and in first year high school, and it has proved very satisfactory. We start with a ball for the head, and a small oval to join the head and torso; the torso itself is an oval about twice the length of the head and once and a half as broad. Then the thinner arm ovals are joined at the shoulder points, the oval for the upper arm being long enough for the elbow to come even with the waist; the hand is a smaller oval. Then comes a ball equal to the head, for the hips; this allows for rotation of the torso and legs in action poses. The thigh oval is nearly as long as the torso, thinner than that is, but thicker than the arms, of course; the lower leg is still slimmer than the thigh, and the foot is built on the plan of a triangle with its sole as the base. These are the elements on which we base our figure work.

We first practice joining these parts in a figure standing erect, and not leaning forward or backward, which is really not so easy to do. Then when the feeling of poise has been caught, we begin to get action, stressing the fact that the point of support must be beneath the base of the neck. Usually we found it best to draw the supporting foot before we made the acting leg; we always began at the head. When the pupils really grasped the feeling of balance, they were turned loose to create their own poses, and then their enthusiasm was boundless. Most of the girls were studying different types of dancing, and the complicated ballet poses they evolved were most interesting. I always tested them by making the girls take the position themselves, if it was out of the ordinary, and the others had often judged it impossible as they saw its lack of balance. But soon they saw what could not be done in the way of rotation of joints, and we found frenzied athletes posing for themselves or for friends while elaborate problems of support and balance and twisting were analyzed. It is notable that in this impromptu drawing from the model, the same simplification into balls and ovals was not forgotten. The trouble with using ordinary methods of figure drawing in these grades is that the child cannot overlook the details to grasp the underlying structure; the curve of the individual muscles is too misleading, and the perplexing results of curved shins and india-rubber arms are impossible to avoid. But this simple diagrammatic scheme brings a realization of the few points at which joint movement can actually take place, and the pupil soon learns to see how much movement is possible and how it can be expressed correctly.

The accompanying illustrations were traced from the drawing papers of pupils, and represent work of the third and fourth lesson, using this method. The



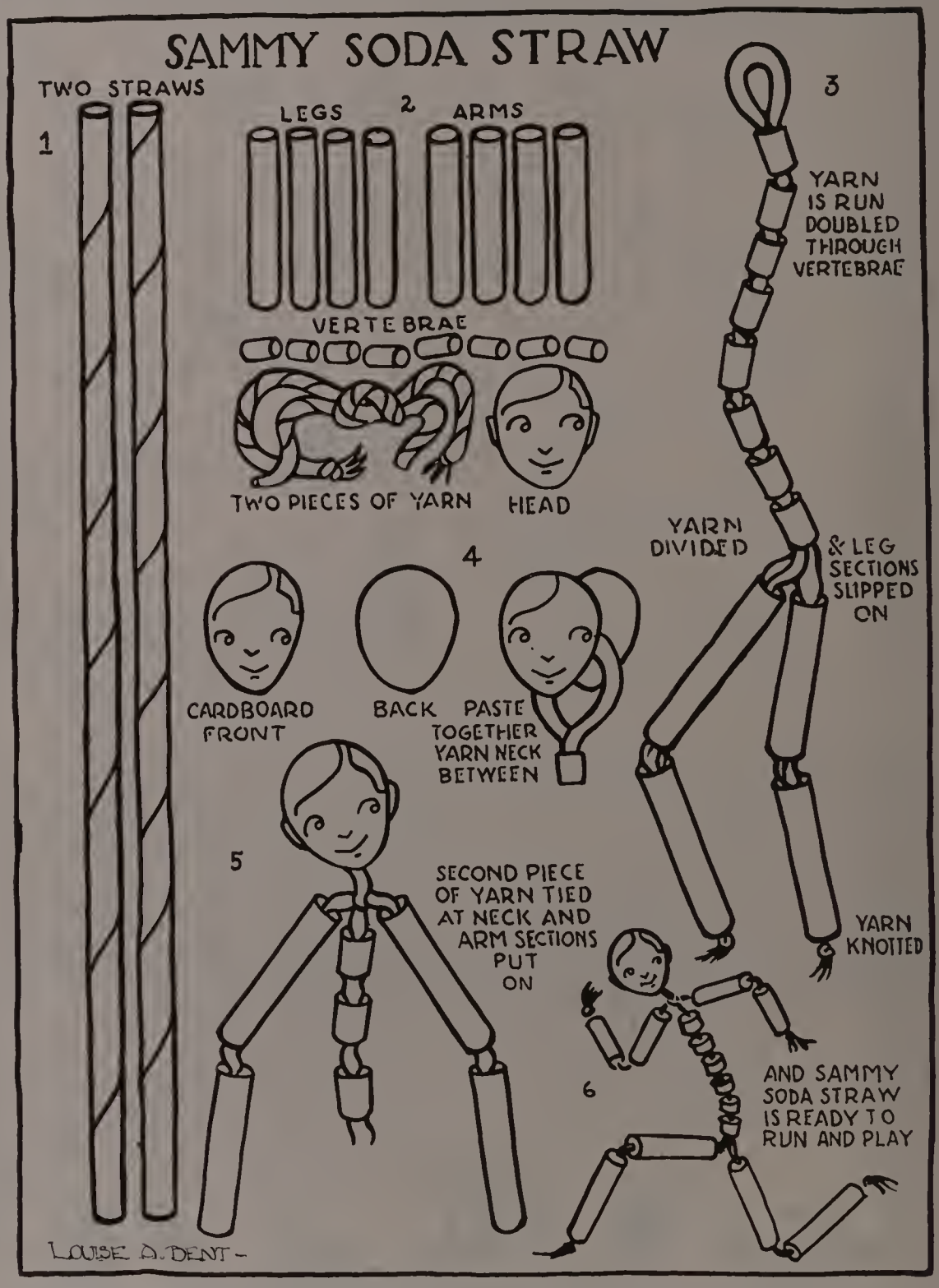
EXAMPLES OF THIRD AND FOURTH LESSONS BY HIGH SCHOOL STUDENTS IN THIS METHOD OF FIGURE DRAWING UNDER THE INSTRUCTION OF JANET KATHERINE SMITH, KANSAS CITY, MISSOURI



BALL AND OVAL FORM FIGURES BY STUDENTS IN THE SEVENTH AND EIGHTH GRADES

attachment of hands and feet in particular are better understood, and a feeling for action and poise is well developed and growing.

We keep the drawings free and loose, all the ovals being sketched with an arm motion and not laboriously and too accurately drawn. The whole aim has been for freedom and getting the "feel" of things, and after the pupils have attained to this, and not before, are details and elaboration of form attempted. All poster illustrations and the like are now laid in by this method, with a resulting freedom from set poses, and originality in the handling of the figures, as well as good proportions and correctness of the positions.



A SODA STRAW MANIKIN BY LOUISE A. BENT OF RENSSELAER, INDIANA

The School Arts Magazine, October 1928

Wake Up, Educators!

KATHERINE G. SANDERS
Art Director, Auburn, New York

SOME time ago Mr. Bannister Merwin had a fascinating, illustrated color article on "The Vogue of the Japanese Color Print," causing one to marvel that so cheap a magazine as the *Munsey* could so well reproduce that marvellous soft brown of the real prints. One of his points at the conclusion rings in our ears, "Left to itself no stratum of society will continue long without its art."

In line with this come various protests which are in all of our souls against the calm attitude of educators toward the subject.

This year's SCHOOL ARTS MAGAZINE has contained an interesting number of exasperated murmurings against the futile inability to show how fundamental our subject is to life.

From Florida comes the "peppy" article from Miss Wiley protesting against an unenlightened person, and from Mr. Otto Kahn a fine bit of intelligent explanation of where we stand in the world's work. Mr. Bennet's clay project of general development, and others, show how large a place art holds in "running the world."

The February number of the *American Magazine of Art* has a most fascinating resumé of the great discussion of the Allied Arts at last May's 18th annual convention of the American Federation of Arts in Boston. The splendid papers are most spirited and tell the great story of art education. Here at the New York State Teachers Association, where art people have to join and pay larger dues for membership than those who stand for the misspelled three R's, the *Journal* never gives reports of the good stuff our side has developed, in papers, exhibitions or "whatever."

Here is where our fight should come in for the Head, the Hand, and the Heart—where we should beg the world to use brains against old tradition.

Let the person who exasperated Miss Wiley to the point of bursting, let our state association, let every school board daring to call our work non-essential be made to do without life's necessities which depend on Art, and think of their plight!

1. No clothes to wear.
2. No houses in which to live.
3. No car or other transportation.
4. Rug factory with no ruling design.
5. Shoe factory with no pattern.
6. Engine factory, and farm implement factory with no draughting room.

One of the most cultured homes in Flatbush, Long Island, was owned and run and his family educated by a man whose pictures did not sell, and for years he made drawings for Butterick's Patterns thereby clothing a large part of the world. He was then timid about owning his work. Today the costume designer is held in high regard. "Everything has to go on paper first"; otherwise no clothing—for this climate and the law of the land.

Like primitive people we would not care to reside in trees. If no architect is employed the carpenter jots down his

plans, constantly measuring and planning with care.

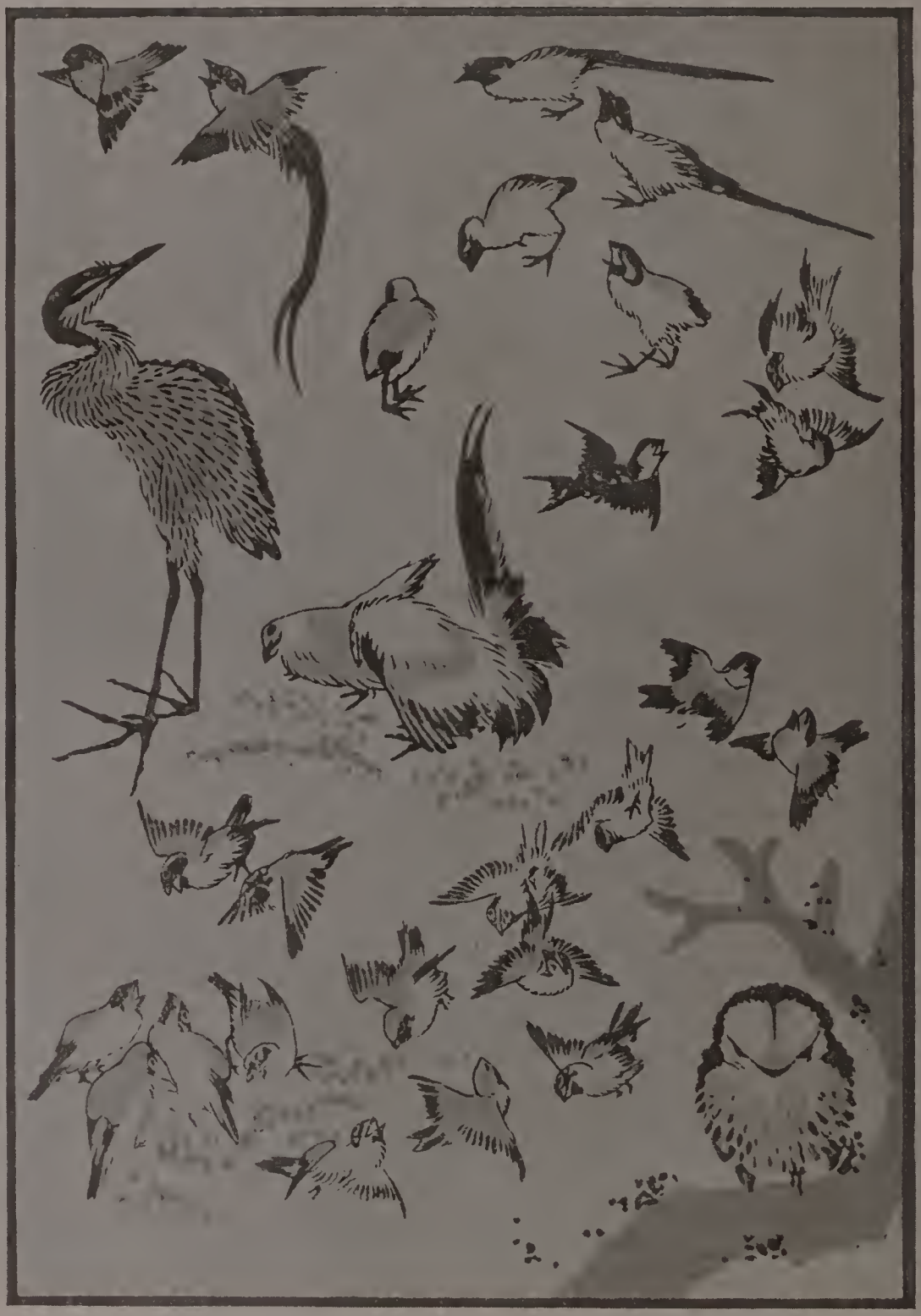
The operatives of our factories do not have to write and spell but must read a design, a plan, or a pattern. All children know a Packard from a flivver from the flood of pictures on all sides.

When we can get our colleges to demand a drawing record, or even give credits for counts, when we can get school superintendents like our Dr. A. C. Thompson who dared give a paper on "What are the Essentialsof Education?" and show that drawing and music are the greatest wage earning subjects, then we can be able to say with Tennyson,

> "I doubt not through the ages
> One increasing purpose runs
> And the thoughts of men are widened
> By the process of the suns."

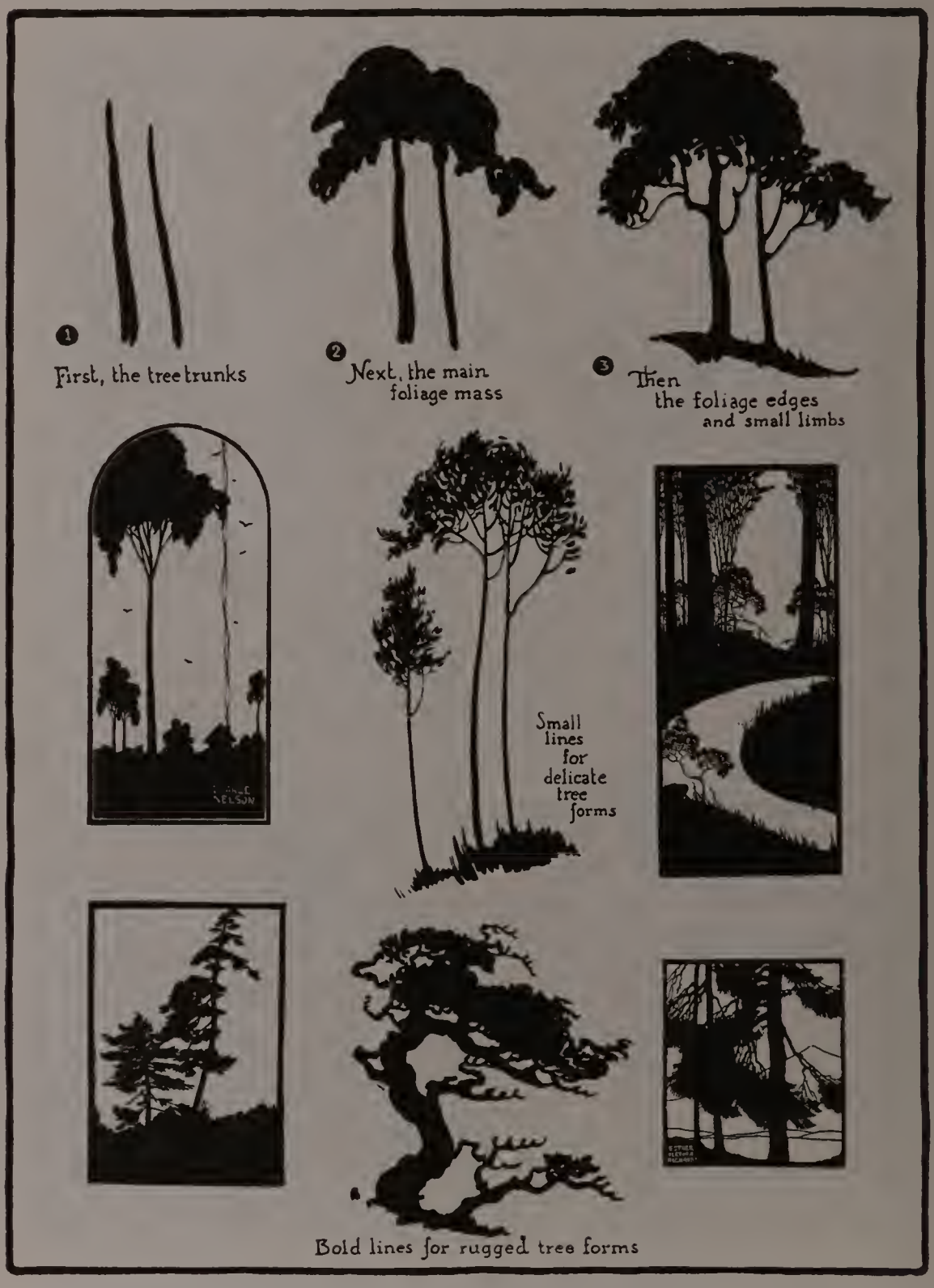
A THANKSGIVING CARD BY A PUPIL OF GRADE 2A, BRYN MAWR SCHOOL, MINNEAPOLIS, MRS. RUTH M. DAHLBERG, TEACHER

A PICNIC DAY, SKETCHED BY AN EIGHT YEAR OLD PUPIL OF THE ELEMENTARY SCHOOL IN TOKIO, JAPAN. BELOW IS A SKETCH BY A FIFTEEN YEAR OLD GIRL OF THE GIRLS' HIGH SCHOOL IN TOKIO, JAPAN



JAPANESE BRUSH SKETCHES OF BIRDS, ANIMALS OR OTHER NATURE FORMS ARE ALWAYS EXAMPLES WELL WORTH ART STUDENT OBSERVATION AND STUDY

JAPANESE BRUSH DRAWINGS SHOW A VITALITY AND DIRECTNESS THAT CAN COME ONLY THROUGH THE SPONTANEOUS, CONFIDENT MANNER IN WHICH THEY ARE RENDERED



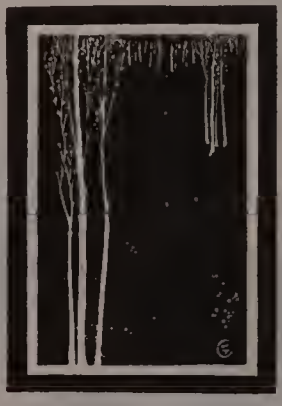
SKETCHING IN BRUSH AND INK FROM TREES, PRODUCING SILHOUETTES FOR DECORATIVE PANELS, IS A GOOD SKETCH TRAINING AND A PRACTICAL PROBLEM

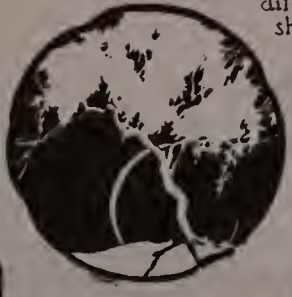
Branch patterns
in white silhouette

or tree foliage forms
make good panel subjects

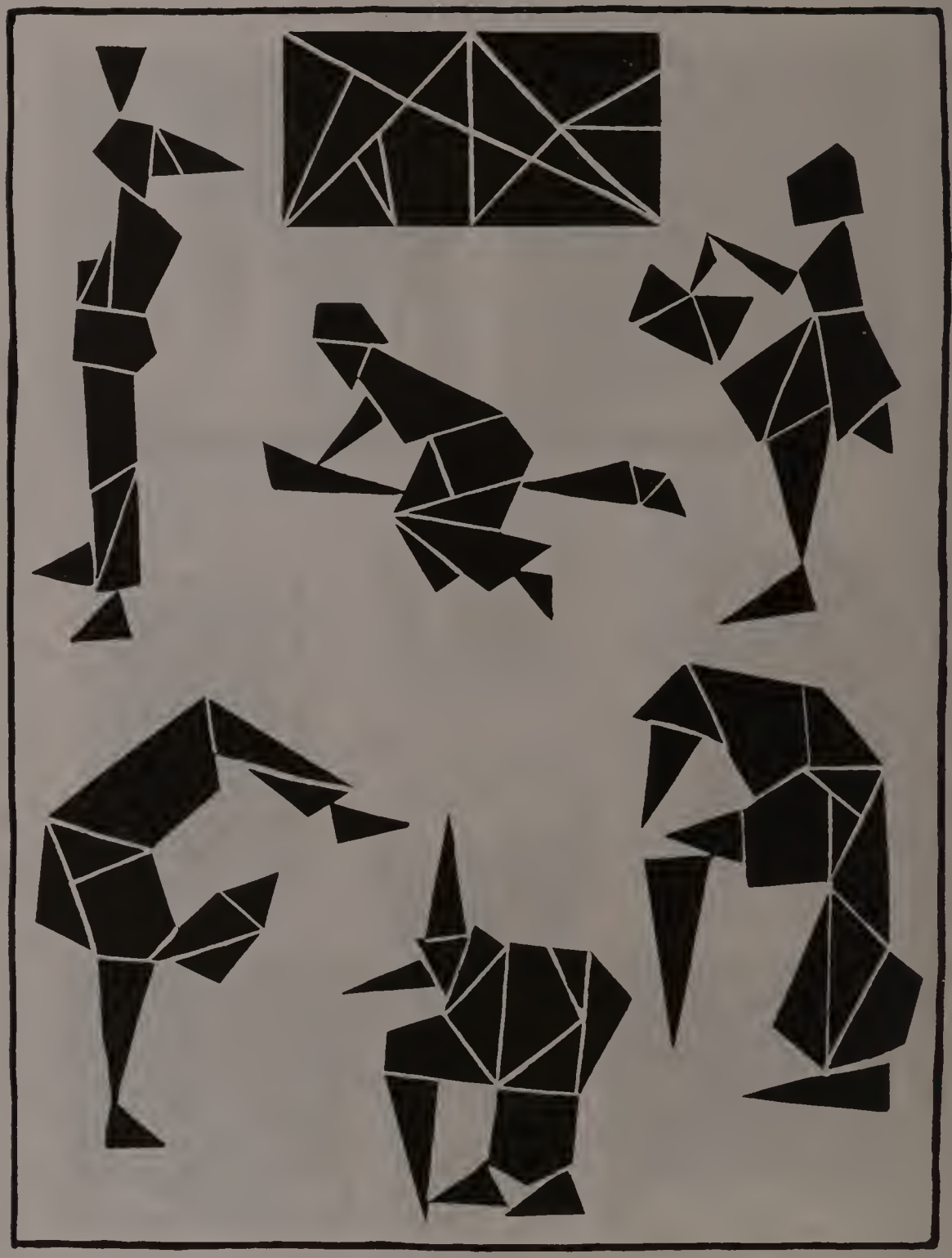
Panels
may
be

of
different
shapes





THE USE OF A SMALL BRUSH AND WHITE TEMPERA PAINT AND BLACK PAPER IS THE EQUIPMENT WITH WHICH TO SECURE TREE SKETCHES FOR DECORATIVE TREE PANELS



A SWEDISH PUBLICATION HELD A COMPETITION REQUIRING FIGURES MADE WITH THE PARTS OF THE TWO SQUARES SHOWN AT THE TOP OF THIS PAGE. THESE TWO PAGES SHOW A NUMBER OF THE CLEVER RESULTS

THIS PROBLEM SUGGESTS A VERY GOOD IDEA FOR ART TEACHERS WITH WHICH TO STIMULATE IMAGINATION AND INVENTIVENESS AND THEN AS THIS IS OCTOBER, WHAT A FINE IDEA FOR A HALLOWEEN GAME!

Are Your Chances of Being a Successful Commercial Artist as Good as They Were Five Years Ago?

DONALD McLAUGHLIN
Mt. Pleasant, Iowa

I WALKED into the studio the other day, and found one of my best pupils with his elbows on his drawing board, his chin in his hands, and a slightly rebellious look on his face as he gazed sullenly out the window. "What's the matter, Jack"? I inquired. "Can't you get the perspective on that vase right yet"?

Jack's one great ambition is to be a commercial artist; yet he hates to spend the necessary hours of tedious practice on drawing in order to really master his art. Probably this was what got him started on his gloomy spell; but something else was evidently preying on his mind. He turned a troubled face toward me. "No, that's not worrying me so much, but I've just been thinking. What's the use of spending so much time here trying to draw when they don't use commercial artists in advertising nearly as much as they used to. Why, look here," he continued despairingly, picking up a magazine from one of the nearby piles which we use for reference, "these magazines are full of commercial photographs. You can find hardly any drawings any more."

He opened the book in the advertising section, and sure enough there was a full page advertisement illustrated by a handsome half-tone photograph. "See," he said in sad triumph, "you can find them all through there. Unless you're a commercial retoucher you'll starve to death nowadays."

Now, I didn't want a student with ability to be disillusioned in such a sudden manner as that; so I told him to let his drawing go for a while and we would look into the matter.

We stepped down to the public library and got the librarian's permission to look over the piles of old magazines in the basement. We brought a few of them upstairs and looked them over. We compared them with the current issues of the same publications. And it began to look as though Jack were right! The recent magazines had several times as many photographs as the ones of some years ago. Of course there were commercial drawings, but it seemed that there was mighty little advance in that respect compared with the increase of photos.

Then we began to figure a little, with the faint hope that things wouldn't look so bad mathematically as they did now. By a tedious process of subtraction, addition, division, and head-scratching we found a few facts about the number of commercial illustrations used in our recent magazines as compared with those of five to ten years ago. The first thing that came to our attention was the startling increase in advertising matter over that used by the older magazines. In several cases there were over twice as many advertising pages in the current issue as there were in the same magazine of five years ago.

We proceeded to reckon the proportion of the two different classes of illustrations on a percentage basis—did the commercial photographs form a bigger per cent of the total advertising illustrations five years ago than they do today? In a 1921 issue of a popular monthly magazine the number of advertising pages illustrated by photographs was 18.9 per cent of the total pages of advertising. Breathlessly we figured the proportion for the present issue of the same magazine. While there were nearly twice the number of photographs, in comparison with the big increase in the advertising section, however, the percentage was only 17.7—even less than that of five years ago! We tried other magazines, for five, ten, and twelve years back. The results were the same in every case. A greater percentage of commercial drawings and paintings is being used today than ever before.

Yesterday, I entered the studio and found Jack bent over his work, softly whistling a staccato tune between his teeth. "How are you getting along"? I asked.

He turned a determined gaze upon me, and exclaimed in a confident tone, "I'll get that vase drawn right if it takes all winter!"

TWO SKETCHES OF TREES MADE IN PORTO RICO BY EDITH RODDY, SYRACUSE, NEW YORK

A Letter from Zuni Indian Children to School Arts Magazine Readers

From David Poncho, Juan Tsabetsi, Cecil Lakesty
Blackrock School, Zuni, New Mexico

Dear Friends:

I am a Zuni Indian boy. There are about 1800 Zuni Indians. They live on the Zuni Reservation. It is in the western part of New Mexico. They live in villages. The largest village is the Zuni pueblo. Pueblo is a Spanish word which means village. The Zuni Indians live in adobe houses. Adobe is a mud brick dried in the sun. The mud is red. The houses are built flat on the ground. The roof is flat. The houses are only one story high, but they used to be many stories high. There are doors and windows. The walls are white. The floor is either stone or dirt. Each house has a fireplace but we cook on stoves now.

Surface and Climate

Our country is mountainous. There are small valleys. Some of the Zuni people live in the valleys to farm. We have one high mountain. It is on the south side of Black Rock. We call it Thunder Mountain. We call that mountain Toyaleny in Zuni.

The climate is just warm in the summer time and we have cold winters because the altitude is high. It is 6455 feet above sea level. Sometimes we have lots of snow on the ground and it is cold, sometimes 20 degrees below zero. In the summer time there is a little rainfall and it fills the lake and we use it to irrigate our crops. When the snow melts and fills the lake we have lots of water in the lake in the summer time.

History of the Zunis

Marcos first discovered Zuni in 1539. He was a Spaniard. He was looking for the seven cities of Cibola. They believed there was gold and silver. There was a negro named Stephen with him. He came to Zuni first and was killed. Marcos came later and saw the village in May 1539. The Zunis did not let him come near. The village was called Hawiku. The houses were many stories high. The doors were at the top and there were ladders to climb up. At night all the ladders were pulled up so that no one could get in. Marcos saw the Indians wearing turquoise and silver. He went back and told what he saw. The next year Coronado was sent to capture the cities of gold. He came with an army of Spanish soldiers. He arrived at Hawiku July 7, 1540. After a short battle Coronado captured the village but he did not find any gold.

Another time Coronado fought the Zunis on top of Thunder Mountain. In Zuni we called it Toyaleny. It is about three miles south of our school.

Our Schools

I go to school at Black Rock. It is a boarding school. I don't go home every night. It is four miles from Zuni. I went to the Zuni day school before I came up here to school. I go to visit my folks every Sunday. There are not many boys in this school this year. We play many games like football, baseball and croquet.

PICTURES OF THE ZUNI BOYS AND GIRLS OF THE ZUNI BLACK ROCK SCHOOL WITH THEIR TEACHER, CLARA BRIGNAC. THE SCHOOL IS UNDER THE DIRECTION OF MR. G. A. TROTTER, A SYMPATHETIC AND EXPERIENCED SUPERINTENDENT

I study arithmetic, history, geography, reading, spelling, sanitation, language and general exercises. In arithmetic we are studying percentage. We are now reading "The Pied Piper of Hamelin."

This is a government school. They give us our books, clothes and food. I have worked in the carpenter shop. I made picture frames, book racks, coat hangers and helped to fix doors and windows on the building.

Zuni Art

The Zuni Indians make pottery. The pottery is made of clay. They put the designs on each side. The colors are black, red and dark brown. The women carry water in the jars.

They make saddle blankets, belts and dance shirts. They use dance shirts when they dance. They put the design this way. These are some of our designs:

The women weave the belts. They wear them around their waists. They are red with a little white and sometimes green.

The men make rings, bracelets, and earrings of silver. They put turquoise stones in them.

Occupations

The Zunis are farmers. We raise wheat, corn, oats, alfalfa, and vegetables. We grind corn meal to make paper bread and roast and parch the corn to eat. Paper bread is made of corn meal mush that is cooked on a hot rock. It looks like corn flakes. We raise onions, Chili beans and melons. There is little rainfall so we must irrigate. There is a large reservoir for irrigation at Black Rock. There are smaller ones at the other villages. My father's farm is in Mitria. We raise many sheep. My father has about 100. We sell the wool and kill some for the meat. In the summer time I like to herd the sheep.

Wild Animals, Birds, and Trees

We have many wild animals in our country, such as the wild cat or bob-cat, bear, wolf, fox, deer, coyote, rattlesnake, prairie dog, and wild turkey. There are many eagles, hawks, and crows, too.

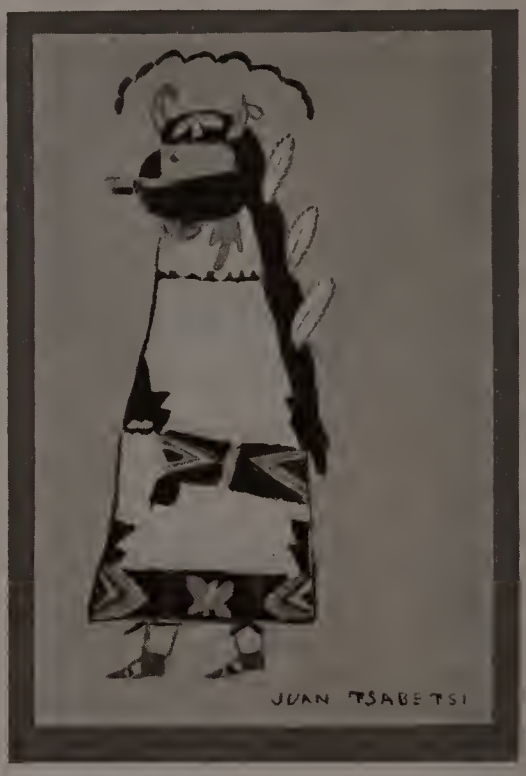
Our trees are mostly pine, cedar, and pinion. The pinion bears a little nut. We like to pick them in the fall. We roast them to eat. They are very good. Our folks pick them to sell. They pick as much as 100 pounds a day and get from 10 cents to 14 cents a pound.

Dom-ste-na-ba

This is a Domatenaba dance. They dance in the winter time sometime in the summer time There is just one. He wears 4 feathers on his head and has a yellow ear of corn in his hand and a small tree in the other hand His body is painted pink and half of his arms and legs are painted yellow.

He has a pair of moccasins. They dance in the moped dance. The moped dance has many different dances They wear short skirts and pine leaves around their necks.

Cecil Lakesty



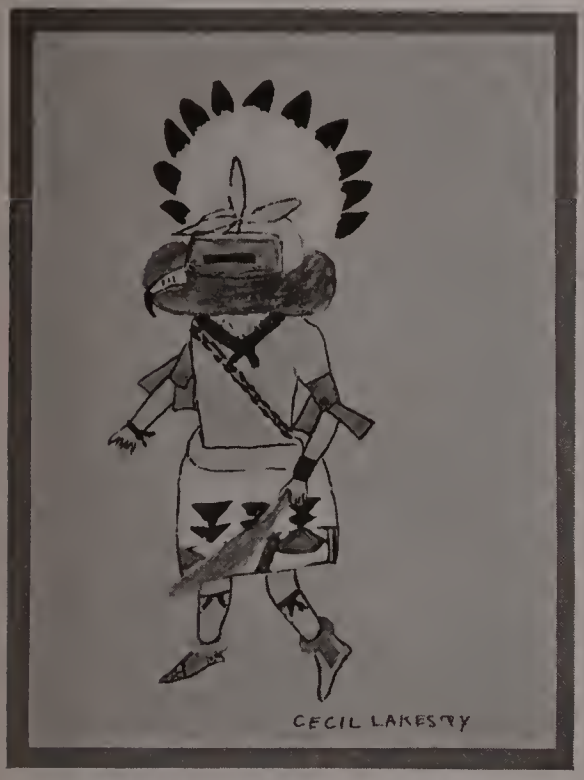
Shalico

This is a Shalico dance. They come to dance once a year There are six They dance all night They come in the village about 5 o'clock in the afternoon. They come from the Greasy Hill Then they go in the Shalico houses. The Shalico houses are new houses Shalico will be Dec 17th this year Other kinds of dancers dance, too, on Shalico night The new houses are decorated with blankets, rugs, and shawls, baskets buckskins and a sacred altar The Shalico is about 8 feet tall. His mask has feathers, horns, and long black hair Many people from everywhere come to Zuni to see Shalico

Juan Tsabetsi

A DESCRIPTION OF TWO OF THE COLORFUL ZUNI DANCES. DRAWINGS AND DESCRIPTIONS BY ZUNI STUDENTS OF THE BLACK ROCK ZUNI INDIAN SCHOOL

The School Arts Magazine, October 1928



Na ha le show

The Na ha le show, means means crazy man. They dance in the winter They put feathers on their heads Their bodies are painted yellow and red. They wear a fox skin in the back. They wear ribbons on their legs, They use colored belts There are many dances like these. They dance in the daytime They wear a short skirt. They wear pine needles or cedar branches on their heads and wear masks. There are yellow stripes painted on the arms and body.

David Poncho

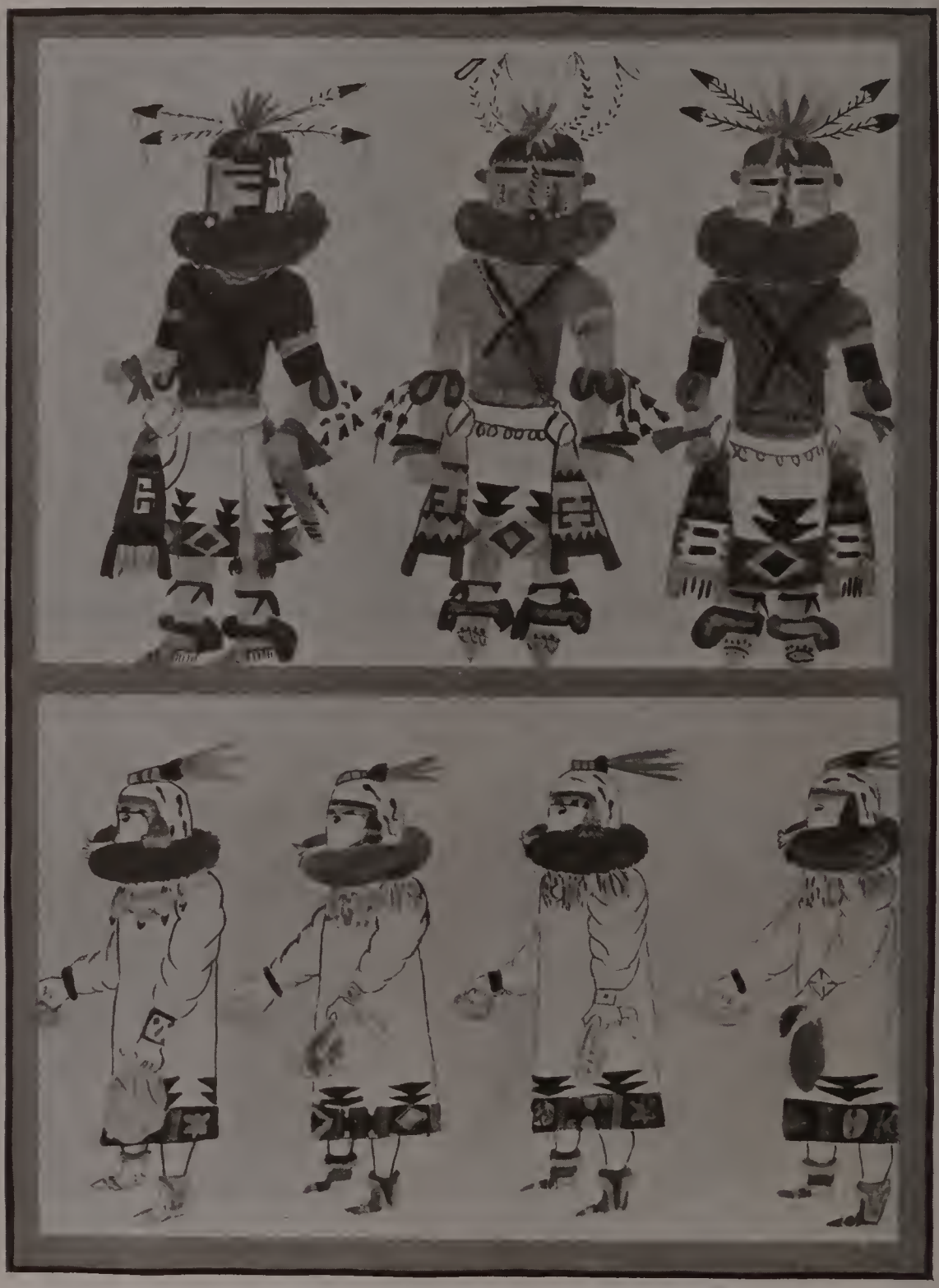
Eagle Dance.

This is the Eagle Dance, In zuni we call it Cack-a-lee. His face is blue There are only two of this kind. They dance with the Ptelelee. The mask has feathers on it He has pine or cedar branches around his neck. The wings are made of black feathers. They dance in the winter time.

Cecil Lakesty

THE NA HA LE SHOW AND EAGLE DANCERS SKETCHED AND DESCRIBED BY THE STUDENTS OF THE ZUNI INDIAN BLACK ROCK SCHOOL, ZUNI, NEW MEXICO

The School Arts Magazine, October 1928



TWO GROUPS OF ZUNI DANCERS. SKETCHED BY ZUNI CHILDREN OF ZUNI INDIAN PUEBLO, ZUNI, NEW MEXICO

The School Arts Magazine, October 1928

BIRDS FROM ZUNI POTTERY. COLLECTED AND DRAWN BY KENNETH CHAPMAN, ART ASSOCIATE OF THE SANTA FE MUSEUM OF AMERICAN RESEARCH, SANTA FE, NEW MEXICO

BIRDS FROM ZUNI POTTERY. A GROUP OF ZUNI BIRDS SKETCHED BY KENNETH CHAPMAN OF SANTA FE, NEW MEXICO. THE TWO PAGES OF ZUNI BIRD DESIGNS PUBLISHED HERE THROUGH THE COURTESY OF THE MAGAZINE "EL PALACIO," OF SANTA FE

The School Arts Magazine, October 1928

ART FOR THE GRADES

HELPS IN TEACHING ART TO THE CHILDREN

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Development of Free-hand Sketching

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OUR free-hand sketching is based on the child's experiences, activities and interests in and out of school—topics that have become familiar. History, geography, reading, literature, dramatization of class plays, physical education classes, and playtime are used as subjects for free-hand drawing. Other topics more imaginary are often enjoyed by children, for instance, "What a little seed thinks about at this time of the year," "What the leaves may be playing in the wind," "What I would play in fairy land." We plan to have the spirit of play, fun, enjoyment prevail in this work with the aim of really expressing something that needs telling. At this time technique is not mentioned unless asked for by the little artist.

A class criticism is held, at which time the main thought is "Who told his story the best?" This brings suggestions from the pupils as to what proportion, placing, color, action, etc., is needed to make the story plainer.

However, the children in our often crowded classes seem to need more technique than that gained incidentally, in order to continue the freedom and joy in expression they had as very young children. The time comes when their ideas are ahead of their powers to express; they become too critical; spontaneity, directness and interest are lost. For freedom in expression, they must be fearless with color and unconscious of technique. To tide them over that period formal technical art lessons are given, just as more words would be added to their vocabulary for language expression. For instance, trees are drawn to see who "Can draw them the

FREE-HAND WATER COLOR SKETCHES FROM STILL LIFE AND NATURE FORMS BY THE SCHOOL CHILDREN OF TOKIO, JAPAN

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best" in calm, windy, rainy or sunshiny weather, in winter, summer, spring, or autumn; a definite color scheme may be studied, or a clay modelling or paper cutting lesson for form development given.

The technical lessons are not taken up in kindergarten but are given increased attention later as the grades advance.

We like the use of water color for big sketching, especially in the primary grades starting with the kindergarten. There they enjoy it immensely working on as large paper with as large brushes as possible. Print or light weight drawing paper at least twelve by eighteen inches in size is used. When it can be arranged, the children stand while painting: sometimes this paper is tacked to linoleum exhibit space around the room, or it is placed on the desks with the seats moved forward or turned back—any way so they may stand while working, giving greater opportunity to really view the effects.

Not all can obtain the results of the brightest and most talented but to each one does come a greater appreciation of the art expression of others, joy in power of creating and thinking independently according to the capacity of his faculties.

CRAYON ILLUSTRATIONS IN THE GRADES IS ONE OF THE FINEST ART PROBLEMS IN OUR SCHOOLS. IT SUPERSEDES CUT PAPER WORK FOR PERSONAL EXPRESSION AND ART TRAINING

The Latest Style in Stick Figures

ELISE REID BOYLSTON
Assistant Supervisor of Art, Atlanta, Georgia

IF YOU who read this are entirely human, and if you have a good memory, you may recall the once upon a time when you tore your hair over the monstrosities your children produced under the fond illusion that they were drawing perfectly good stick men, in spite of the fact that most of the legs insisted on bending forward at the knee instead of backward. Perhaps you even suggested to them that they were not making creatures for the side show of a circus when some had two trunks one atop the other, and quite a few had none at all.

I'll confess it used to be a bugbear to me, at any rate, but it isn't any more. It's one of the joys of teaching, for we have so much fun with the first lesson, it soon becomes a habit to smile a welcome to the funny, skinny, little people who can do so many acrobatic stunts just as if they were alive.

Will you let your class try it with me and see for yourself?

Take a quarter sheet of paper and cut it in half. Use one piece for cutting the sticks and the other as a tray to hold the scraps. Cut five strips lengthwise, each about one-eighth inch wide, and divide the remainder of the paper into three parts for the heads.

Take three strips and lay them on top of each other. Cut these in half. This will make six long sticks which we shall use later for the body and legs. Take the other two strips, lay them on top of each other and cut off one inch from the end. This one inch we may put on the tray as scraps. Cut the part left in two, and these four short pieces will form the arms. Now we have two piles of sticks and three large squares. Take one square and cut it in the shape of an egg. This is the front face. Another may be cut like a butter-bean for the side face. The piece left is put with the scraps.

Now have a clear space before you so your man will have lots of breathing space. First place the egg-shaped piece with the small end pointing toward you. Next pick up the long sticks. Place one under the head for the trunk, four others for the legs, and put the remaining one with the scraps. Take the short sticks in your hand. Place them to form the arms. Now look and make sure that your figure isn't bowlegged.

By this time you will have heard a joyous little titter going over the room, for you haven't told what you were going to make, and the little man who has grown up like Topsy is quite a surprise. There's the neck, the elbow, the waist, the knee, the two arm bones, and the two leg bones—just as we have. See—touch them as I touch them and find if they are all there. Now suppose my arms were cut off at the elbow and my legs at the knees. How would I look? Why, I'd have only one bone. Turn the stick man into a one-legged fellow. Poor creature! Doesn't he look pitiful! We don't want any of our little folks to be deformed or maimed, so let's be *sure* to have both joints.

STICK FIGURES AND ILLUSTRATIONS PRODUCED BY PUPILS OF THE GRADES UNDER THE DIRECTION OF ELISE BOYLSTON, OF ATLANTA, GEORGIA

The School Arts Magazine, October 1928

Now we'll take exercise. Make the little man do just what I do. Hands on shoulders; on hips; arms up; down; stand with legs apart; take dancing position—heels together, knees bent outward. What else can the little man do? Will someone take a position and let us take his picture with our sticks?

Now let's try the side face. In walking, the body bends forward. It is just as if we were falling, and caught ourselves in time. In running, the body bends at a more acute angle, and the back leg is thrown up. The faster we run, the farther forward the body is bent. Make your man walk, run. Take your extra scrap of paper and cut something to go with the little man. Good! John has made a pair of skates. Louis has cut a basket. His little man is going to the store for Mother. There! May's man has fallen. He was running too fast after his hat.

And now, just to see if you are thinking quickly, let your little man stand on his head. Remember, the long sticks are for the body and legs, and the short ones for the arms. Think how you'd look; and the first who finishes, stand; and I'll see if it is correct. James has finished. No, James, the arms are wrong. Your body wouldn't stand on the head alone. Think again. Yes, Lucy has it; her man has his hands on the floor. Now everyone has it correct. Wouldn't you like to take your sticks home and make Daddy laugh tonight? (And incidentally get in some good practice.)

Now let's see what we've got out of the lesson. Proportion of the figure, manipulation of the bones, a good mental test, the mechanics of the figure in any position, a foundation for drawing figures, and lots of fun.

This may be followed by a lesson illustrated with sticks cut from the different colors. It is an easy way of showing health projects—a boy brushing his teeth, etc.; safety first—a figure on skates hanging to an automobile; playground activities—jumping rope; and all sorts of ideas. It is an easy step to drawing the bones in colored crayons—blue perhaps, for the blouse; brown for the trousers; and black for the legs. The face and hands are orange. Then the same colors are used to fill in the figure; and when they are finished, they are quite presentable little men and women indeed.

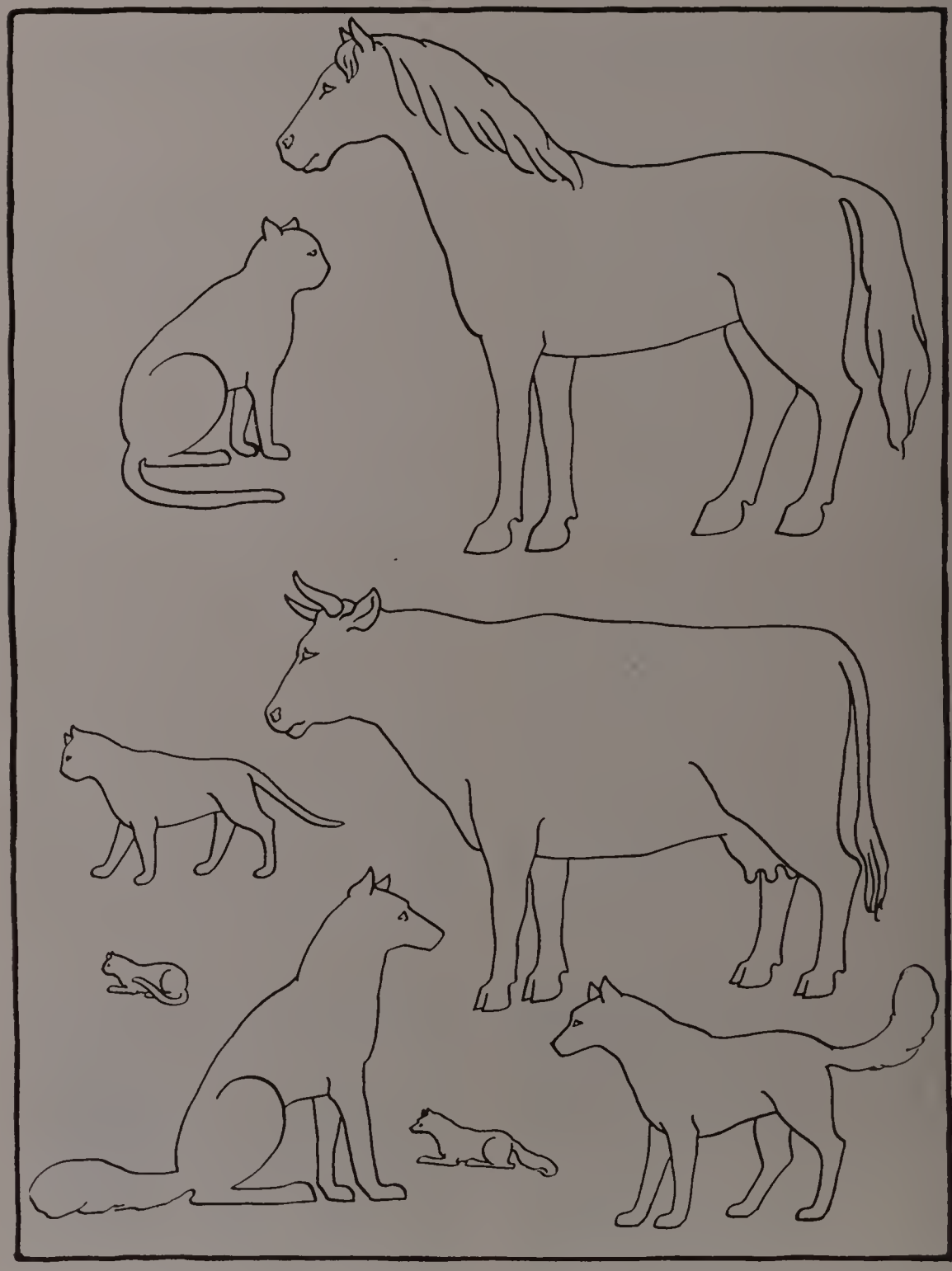
TWO CUT PAPER SUBJECTS FROM GRADE PUPILS

Animal Drawing for the Elementary Grades

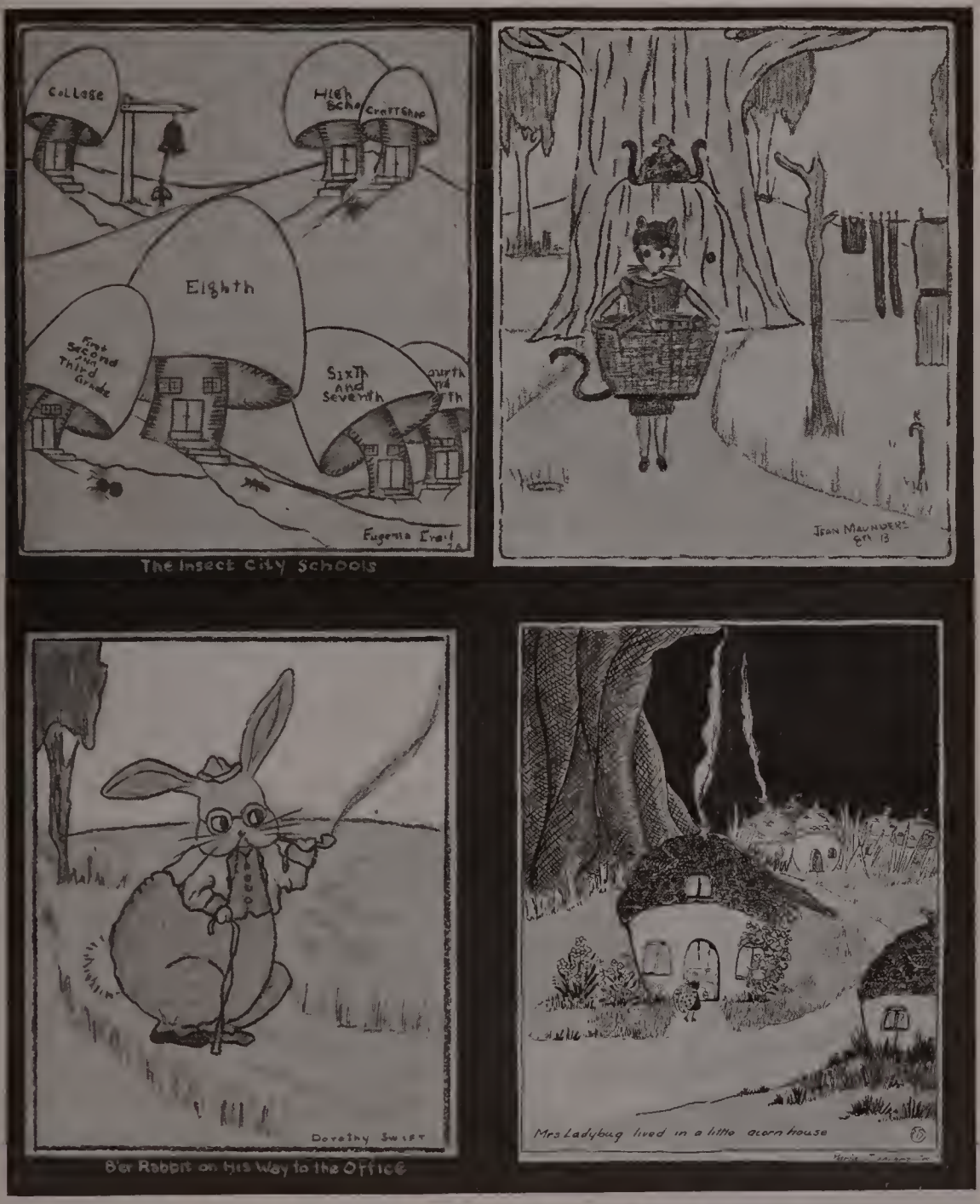
JANET KATHERINE SMITH
Art Instructor, Kansas City, Missouri

CHILDREN who used to have great difficulty making cows that looked different from horses, and dogs that did not resemble cats, seem to have lost that trouble since we tried this method of teaching animal forms. Finding that the very small children particularly do not easily understand nor use the blocking-in system, but draw part by part, I tried to work out some way of drawing that would give them the proportions and action, but not violate the order in which they naturally draw. So now we always begin with the head, and draw the ears and shape of the nose first. That gives us the position of the animal in our picture, and the size it is going to be; now we notice proportions of head to body and legs and details of shape. Of course, before we drew the head at all I asked the children to compare the shape of a cat's nose with that of the collie or Eskimo dog we usually begin on and have learned thoroughly before we start other animals. I pin up pictures like the illustrations, both in outline and the same form in silhouette, for the drawings have been made with the silhouette value in mind. Ordinary clippings of animal pictures are helpful, but are apt to be too detailed for our purpose at the start. We notice that a cat's head is quite round, while the dog had a little step down at his forehead; that where his nose was long and more pointed, pussy had a blunt nose; that her ears are smaller, and so on. Then come the neck and chest lines, and then the back is drawn. Next the children note that the cat, like all animals, has straight front legs, but that her hind legs have a bend or angle in them. So the front legs are drawn first, noting where under the chest they come, and that a cat has small round paws, but a dog's foot is flatter underneath. It is surprising how soon even first graders can see this difference and make it clear in their drawings. Then comes the time for the hind legs, with the upper part thick and bent, and the lower half thin and straight like the front ones. Last of all, we connect the front and hind legs with the slanting "stomach line," and put on the tail. We proceed always in this same order, which seems to be the natural one for them to take, and soon they have unknowingly memorized the distinctive points, such as "cat—round head, round ears, small round paws, thin tail," and "dog—pointed ears, stepped forehead, long nose, bushy tail," etc.

To make a seated dog or cat when they have learned to draw the standing ones, the children draw the head, neck and chest, and front legs just about as before, with the chest and legs perhaps more directly below the head, and then curve the back down and put in the hind legs folded up, so that the thick part of the leg is like part of a circle, and the straight lower leg is out flat on the ground on the same level as the front paws. The tail, and what shows of the "stomach line" then finishes the animal. For a cat or dog lying down, draw the



A GROUP OF DRAWINGS OF ANIMALS FOR THE ELEMENTARY GRADES AS DESCRIBED BY JANET KATHERINE SMITH IN THE ACCOMPANYING ARTICLE



A GROUP OF ANIMALS PERSONIFIED AND SOME INSECT HOUSES
BY THE PUPILS OF NELLIE FISCHER OF SANTA CRUZ, CALIFORNIA

head and body as if standing; then put the foreleg out flat on the ground in front of the chest, and double up the back leg as in the seated pose. The cat's front leg may be tucked further under the chest than the dog's. This formula, while simple, will never have to be unlearned, for it is accurately based on the action and proportions of the animals. The children, even first grade youngsters, can by this method draw dog-like dogs, and pussy cats that look feline, without a copy after the first couple of lessons, and are increasingly able to give them any desired positions.

When it comes to distinguishing between the cow and the horse, I teach the horse first, and get it thoroughly grounded in memory. The children learn that the horse holds his head high on a neck that has a round curve on top and a hollow curve underneath; that his ears are small, his back and stomach curved; and they practice the shape of the hoofs until they no longer look like paws. The very heavy upper section of the hind legs is noticed, and that the tail hangs down and is not carried out as the dog's and cat's is carried. We proceed part by part, in order, as we did with the dog and cat, and when the horses in their story pictures are really well done, then I bring in my drawing of the cow, and we compare the horse and cow pictures. The children discover at once that Bossy has a thick neck and shorter legs, that her hoofs are slit, her tail like a rope with a tassle and that it hangs down like a horse's. The larger ears and the different place they grow from as well as the curve and shape of the horns are pointed out, and the very important fact that the cow's head and neck and back are carried in an almost level horizontal line. (I phrase it for the children that the line matches the way the top of their paper goes, for we are always comparing the direction of lines with the top or sides of their papers.) Then we draw cow pictures and another day farm scenes with both horses and cows, and then we try having some standing up and some lying down asleep, and we learn that we can make cows and horses lie down in just the way we did the dogs and cats. By then the children have already begun to try to make them run and trot by moving the legs about, so I show them where the legs bend when the animals go fast. This is the easier to do, since the pupils have seen that the hind legs were different from the front ones, from the beginning of their animal drawing. So they learn that the straight front legs bend in the middle and the lower part comes back toward the stomach; the hoof then bends still further around in that same direction, as if it were making a circle. But the hind legs bend where the angle comes, and the lower part comes forward toward the stomach, while the hoof bends downward toward the ground. Once this is learned, there will be no more double-jointed legs on animals, nor will they bend in wrong and impossible directions, as they would otherwise be sure to do. It is just as easy to learn it right at the first, and then the pupils will never be hampered by having to unlearn and forget the things they have laboriously acquired—a most impossible task and one that may trouble for always. The clever and more original children are now bending the animals' necks at the shoulder joints so that they can graze, and I have had one child stand a horse

on three legs while it scratched its stomach with one hind leg. Evidently she has been on a farm in fly-time.

In the third and fourth grades the galloping Indian ponies and prancing chariot horses of the Greeks show that the children have really learned to manage their animals. They can go on from these simplified but correct beginnings, as far as practice and skill will take them.

The less talented ones have acquired a formula that will serve them well, while the children of special gifts may correctly base on this foundation their future work in drawing.

THANKSGIVING COVERS BY THE PUPILS OF THE MARGARET FULLER SCHOOL, MINNEAPOLIS, MINNESOTA. CRAYON SKETCHES BY FOURTH AND FIFTH GRADE PUPILS

Art Education for Little Folks

JESSIE TODD
University of Chicago, Chicago, Illinois

SOME educators go so far as to say that there are no gifted children; that is, that there are no children who come into the world specially endowed. The writer does not believe this. When you see a little black-eyed Italian boy in the first grade model a horse in clay, beautiful in line and almost perfect in proportion, better than one which the art teacher made, how else can you explain it than to say that here is a gifted child?

Some educators are trying to discover talent by testing children as to which ones choose between good and bad pictorial compositions. Then they say that those who choose the good compositions have talent. The writer does not agree with these educators.

It seems to me that we can detect talent in some of the following ways. One child is gifted in design. Another is gifted in color; another in representation, another in modelling. To be sure, some children seem talented in all the phases named above. It seems to me, however, that we can call them talented, if they can do any of the things named below.

1. A child in the fifth grade can draw from memory quickly any animal. One day he tried to see how many he could draw in an hour. He drew twelve. He had had the same training in his school life, as all of the other members of the class who could draw well from three to four animals. He had had no art lessons outside of school.

2. Again we find a child in the second grade who chooses beautiful color combinations. He has a chance to choose from the same pile of colored papers from which the rest of the class choose, but he arranges them in his design or picture so that the result is beautiful. Every class lesson sees the same result.

3. Here is a child who has design quality in everything he draws. He is six years old. He puts his darks in just the right places. He feels the balance. He has a sense of design. His training has been almost none for he has been in school only two months.

4. Perhaps the class are all drawing from life a rabbit which one child has brought to school. Look! Johnny's rabbit is different from the others. The proportion is not as good as that in many of the drawings by other children but the lines—what strength and rhythm in the brush strokes! If you watch this child for several years, he will probably show you that he is gifted.

5. In painting class in grade 5 one child seems to be spattering her paint all over her dress and her desk. Her work looks "messy" to use the words of the substitute teacher. Soon we hear the substitute teacher say, "If you spatter the paint like that, I'll not let you paint. Look how neat John's work is." Substitute teacher, stop a moment. John's work is as tight and neat and inartistic as anything could be. The little girl who is spattering all over is a genius. She has been out of school a year and has never before used the opaque paint. She is going at it in just the right way. As she gets more practice she will spatter less.

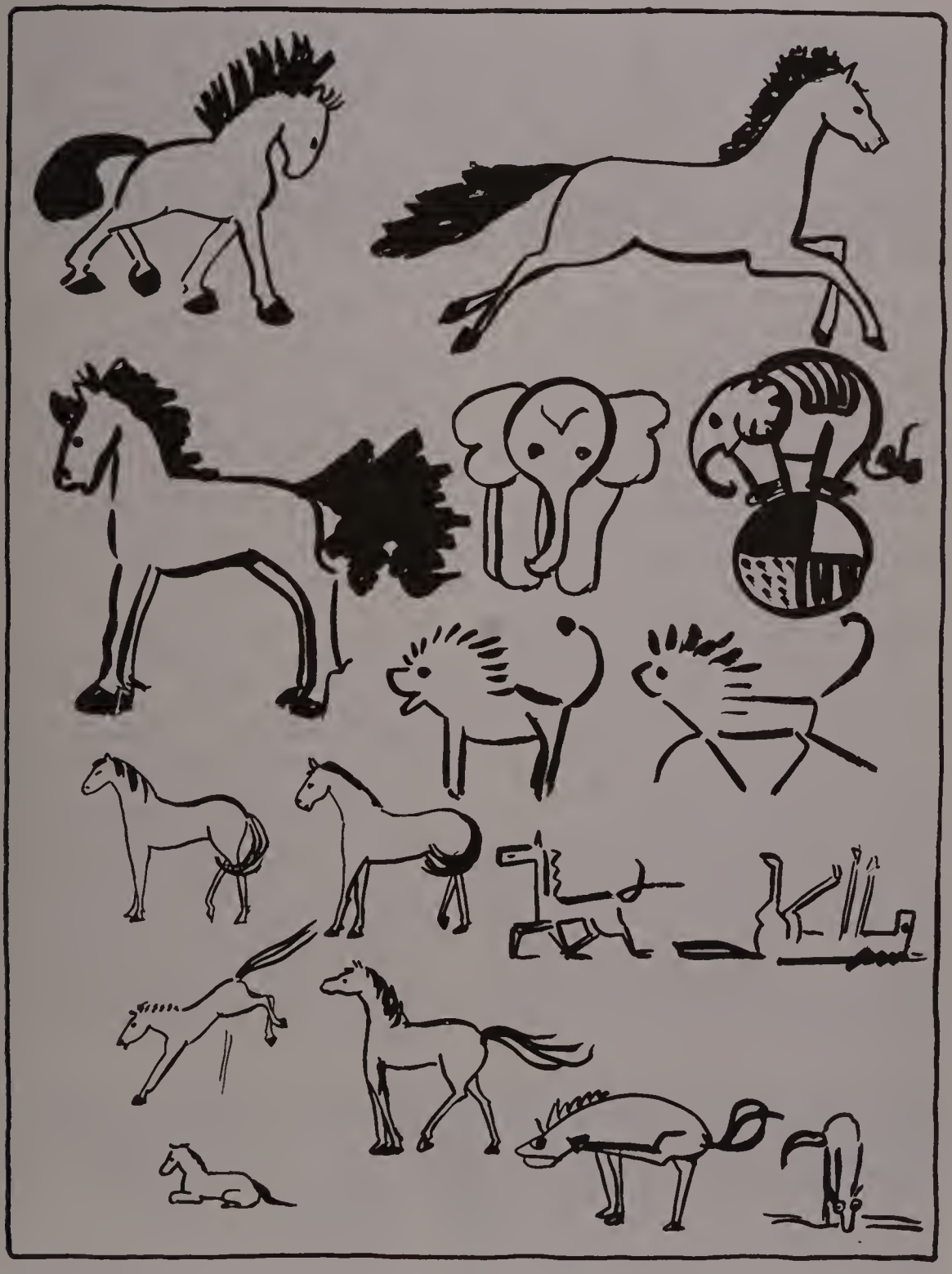
Two months later the painting class had an exhibit. The little girl who used to spatter has as neat work as any of the others, and her work has besides, rhythm, originality, freedom, charm. She is a talented child.

6. A boy in grade 6 can draw the human figure so well that folks say when they look at his drawings "Has he studied the nude figure?" Of course he has not been in such advanced classes. He has talent.

7. Sometimes you see little foreign children take scissors, paste, and paper and construct things beautiful in detail and originality. Here is talent which should be conserved for our nation.

8. We see a child of seven who can draw wagons, street cars, etc. in correct perspective. He has not studied perspective. He has a natural gift.

What of all this talk about talent? "Why try to find out who has talent?" we hear some-



ANIMAL DRAWINGS BY GRADE PUPILS UNDER JESSIE TODD OF THE UNIVERSITY OF CHICAGO, ILLINOIS

one say. "Surely we can't make classes for talented children in our public schools." We can make sketch clubs and let everyone who wishes to come, come. Those who can't sketch well will soon drop out and we will have the talented children in the class. We will have those who are talented in free-hand sketching, but we may not have those who are talented in construction, color, design, etc. It seems to me to give tests to discover talented children and then put them in a class to receive some special training is not the aim of the public schools. Let us have classes outside of school for those who care to come, but let us not say, "Yes, Joe, you can come. You have talent. Mary, you can't come. You have no talent." The class may help Joe but what of Mary? If she wants to draw outside of school, no one should say that she can't. The fact that she cares so much to do it may indicate that she has talent that hasn't been discovered.

If our art teaching is correct, the talented children will have an opportunity to develop in our regular classes. They will be inspired to work at home. The teacher can help them to get the material they need. She can encourage them in their work, and make suggestions along the line in which the child is most interested. When the majority of the classes have to repeat a problem in order to learn it (e.g. the key lines and boxes made with them) the talented children who already know perspective can do anything they please. Here is their opportunity.

It is worth while to know which children have outstanding talent. Sometimes an artist asks to have several talented children to help. The Art Institute in its juvenile classes gives scholarships to talented children. The fact that these children are selected is not always even known by the majority of the children, so nobody feels a sense of inferiority. These children may be our future artists.

Animal Drawing in the Grades

Is the dictating of an animal formal? It is formal but not too formal. We had an assembly period which lasted a half hour. In this period four rooms full of children showed pictures containing nothing but camel and horse drawings. These children were second and third graders. No two pictures were alike. There was more originality than in the assemblies where we aimed to have original pictures because they knew how to do the horse and camel and their minds were free to arrange the other objects in the picture as they chose.

The children decided that the assembly would be more interesting if they recited some original poetry when they showed the pictures. The following are some of the poems.

PILGRIM FRIEZES WITH CUT PAPER FIGURES AND CUT PAPER SUBJECTS PASTED ON WRAPPING PAPER

"Flying Ebony and Captain Hal,"—Lewis Metler, 7 years, grade 2

Flying Ebony was so fast,
He won the Kentucky Derby at last.
It was almost won by Captain Hal,
'Cause Father bet on that old pal.
They started off upon a trot,
Then ran and got just awful hot,
But Flying Ebony won the thing;
He ran so fast they thot he had a wing.

"My Pony"—Nancy Freund

I have a little pony
His name is Dapple Gray
He is so nice
He rides me to town every day.

"Camels"—Lewis Metler, Age 7

Camels are not little.
Camels can't make a riddle.
Camels give Arabs rides.
Camels have tough hides.
Camels have tall humps.
Camels don't give Arabs bumps.

"Camels"—Kate Sulzberger

Camels help their Arabian Master
Some go slow and some go faster.
Camel's legs are thin and long.
But yet they are very strong.

"Camels"—Rosemary Prest

Camels aren't able
To sleep in a stable.
They have to sleep on the sand.
Because you must know
Wherever they go
They haven't got stables on hand.

"On the Desert"—Elizabeth Engleman

On the desert there are trees,
But there are not any bees.
There are camels on the desert too.
Sometimes they run away from you.

"On the Desert"—Beatrice Hall, Age 7

The desert is so very hot
Arabs ride on camels a lot.
Arabs ride on camels' backs
Camels carry people's packs.

Landscape Drawing

We took mountain pictures from railroad folders, those that have been done very beautifully by western artists, not the colored photograph kind, but those in which the artist has simplified the mountains into beautiful patterns.

Each child made a little finder. He placed his finder over the mountain pictures and copied the little composition. The teacher told them that in this same way they could use a finder

BY FIRST GRADE PUPILS UNDER DIRECTION OF JESSIE TODD

MEMORY DRAWINGS BY ALICE HASTINGS BRADLEY, ELEVEN YEAR OLD ILLUSTRATOR OF BOOK "ALICE IN JUNGLE LAND," BY MARY HASTINGS BRADLEY. THE ILLUSTRATOR IS A PUPIL OF THE SIXTH GRADE ELEMENTARY SCHOOL, UNIVERSITY OF CHICAGO, ILLINOIS

out of doors with a large view before them. The mountain pictures in the railroad folders were excellent to bring home this point for although the compositions were good in the beginning, still it was surprising how many beautiful little scenes one could get out of them.

Then the children had great fun trying to match the colors. It was excellent practice for them. The results carried over into original work. The children who had previously made so many fussy little details in the mountains, attempted now to find a simple pattern.

Painting

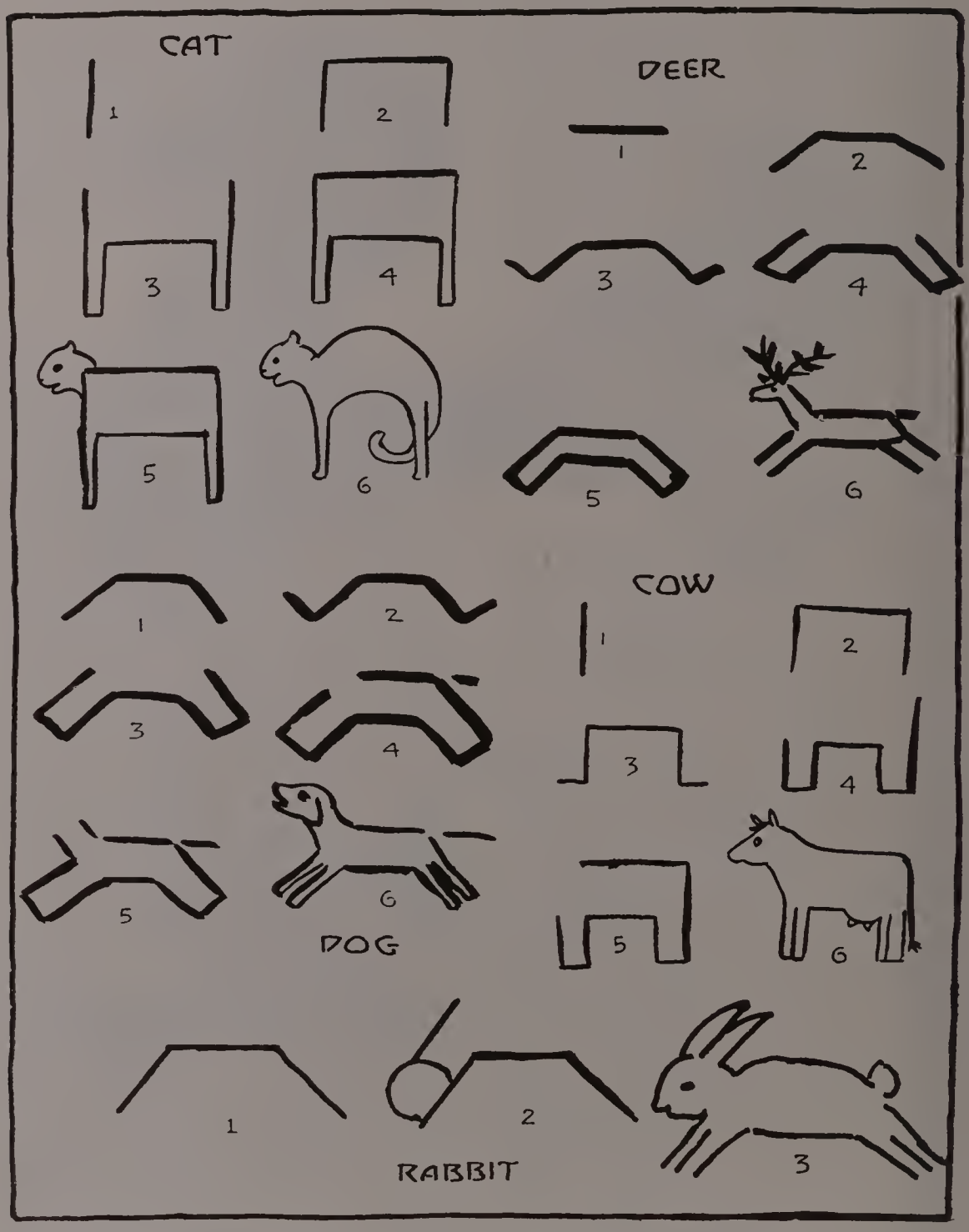
I was showing some of our children's paintings to a group of artists recently. I showed several children's work from the second grade on up to junior high. Several exclaimed at once, "How their work improves when they get the opaque paint!"

In the case of each child at whose work they were looking, there seems to be a great jump in skill when they use the paint. This is true because the children love opaque paint. They use larger paper for this painting than they did for crayon, large paper giving them more chance for free movement.

Last week we had lots of fun in the upper grades. I showed the children some pastels made by Walter Sargent, the artist. They were on tan paper. The sunlight was put in with light chalk and the shadows made the darkest tone. The children were delighted to see what a wonderful effect he had produced with a few strokes. Then I showed them little reprints of pictures in which the landscapes were done on colored paper. Then I showed them reprints of paintings in which we could feel the greenish tone of a moonlight night on the violet tone of a darker night. The children were so excited. Of course they wanted to try to make a picture beginning with colored paper. The results were really delightful in some cases and it was interesting to watch several children experiment. One took gray to make a night scene. She put in all the construction lines of the buildings on Michigan Avenue. When she got the lights in the buildings of course it did not look like night. She said, "This will be late afternoon." Then she took blue paper of a darker value. She put in the construction lines of the buildings, the lines of the windows and all. She looked somewhat dismayed when it was all finished and it didn't look like evening. Then she said to me, "Why doesn't it look like a night scene?" I told her to make the buildings all dark except the lighted windows and she was so happy to see how it changed the picture that she made still another. For this she used three tones of violet with yellow and orange lights. It was almost a masterpiece. Another child made a dark night on violet paper. In it she had a child chasing fireflies.

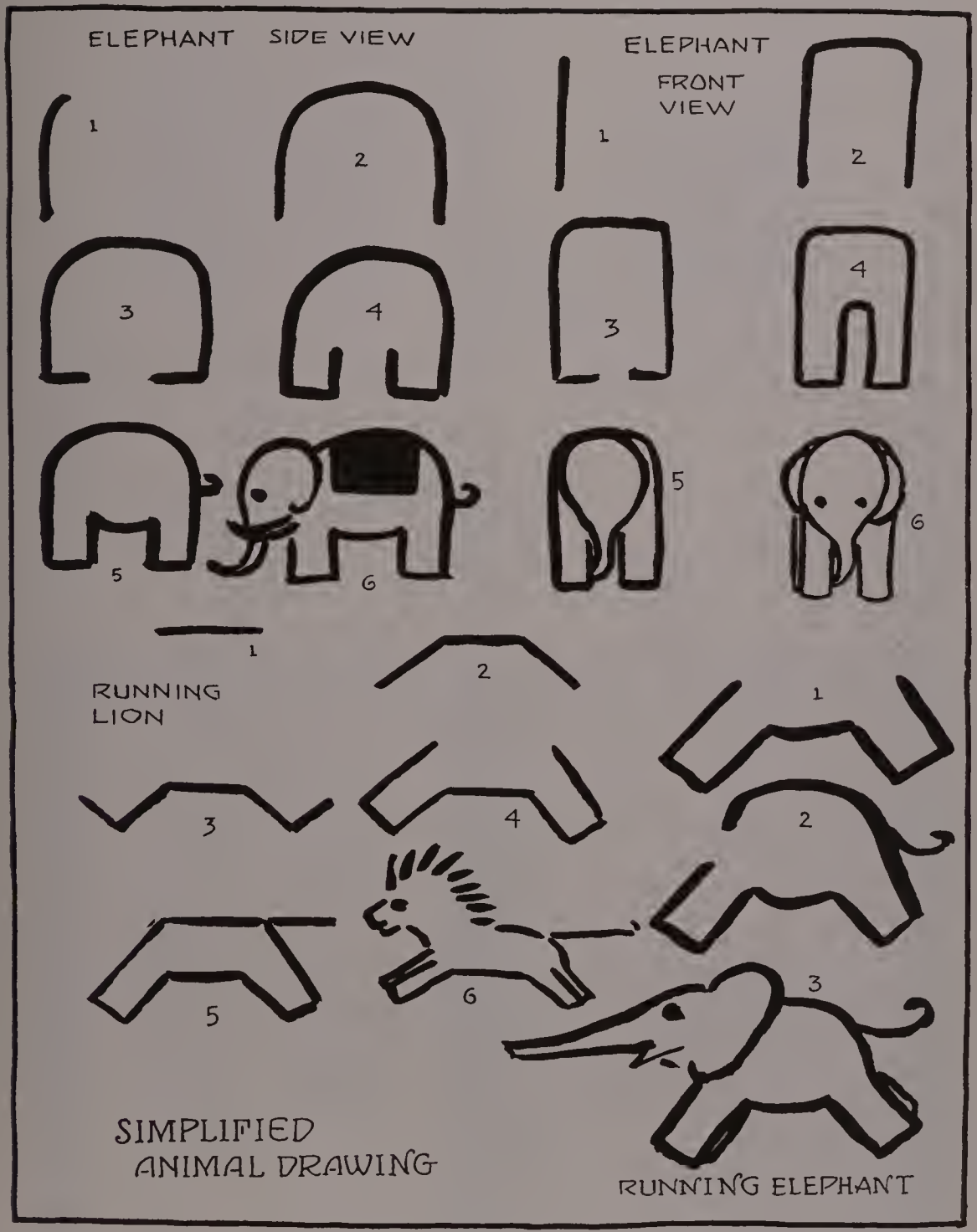
What is Neatness?

Teachers talk of "neat" papers in arithmetic and other school subjects. They require them. If they require what some folks call "neat papers" in art, they are on the wrong track. Who cares for a drawing or painting, so precise and even that a machine or a mechanical instrument could have made it? The rhythm is gone. You do not feel the way the child made it. Rather let the proportion of the figure be a little off. What matter if the brush lines are ragged or if there is a little spot which doesn't show at a distance of ten feet, if there is in that painting a freedom of brush handling. It has been my experience in teaching art to elementary school children that the children who get the most artistic results in the sixth grade are the ones who went through a very "sloppy" (to use the children's word) stage; they were the ones who spilled a bottle of India ink on your new stockings just before you took the train home for Christmas. They were the ones who "wasted" the most paper (to use the teacher's words). They were the ones who spilled the only bottle of orange paint on Halloween. They were the ones who required and deserved the patience of the teacher. What is the use of making hundreds of neat art papers if there is no joy in them, no experimentation, no freedom? They are as tiresome as people who always do the correct thing on every occasion. We know just what to expect. There is no surprise. Let us stop scolding when children spill paint and ink. Let us stop making art rooms so elegant that we can't spill some paint once in a while. Let us stop requiring neat papers. Rather let us look in the drawing to see if we can see the beginning of creative art. The child's work will get less "sloppy" and crude as he gets older and we will keep that creative ability which if we once lose we can never get back.

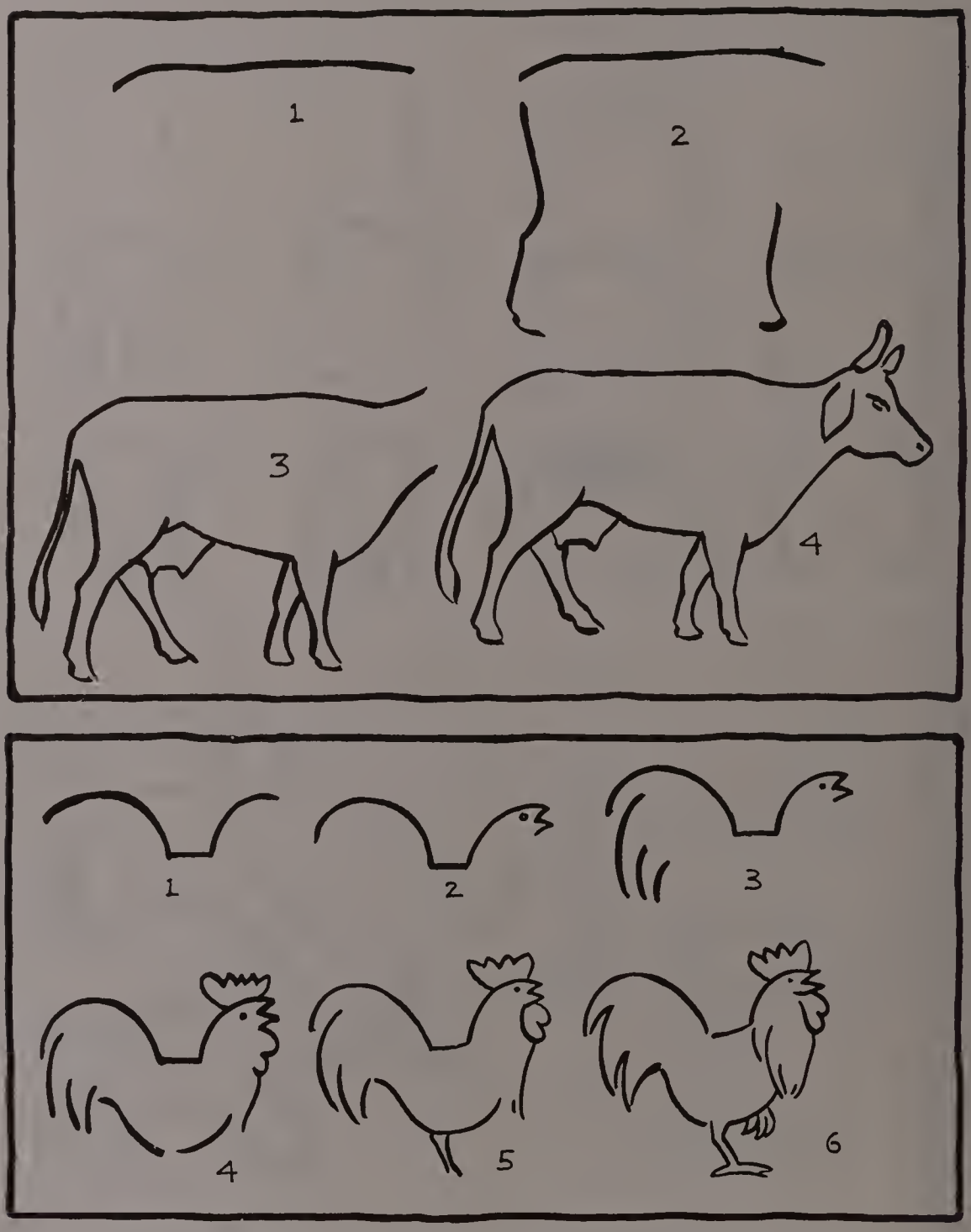


SIMPLE STEPS IN SKETCHING ANIMALS BY JESSIE TODD

The School Arts Magazine, October 1928

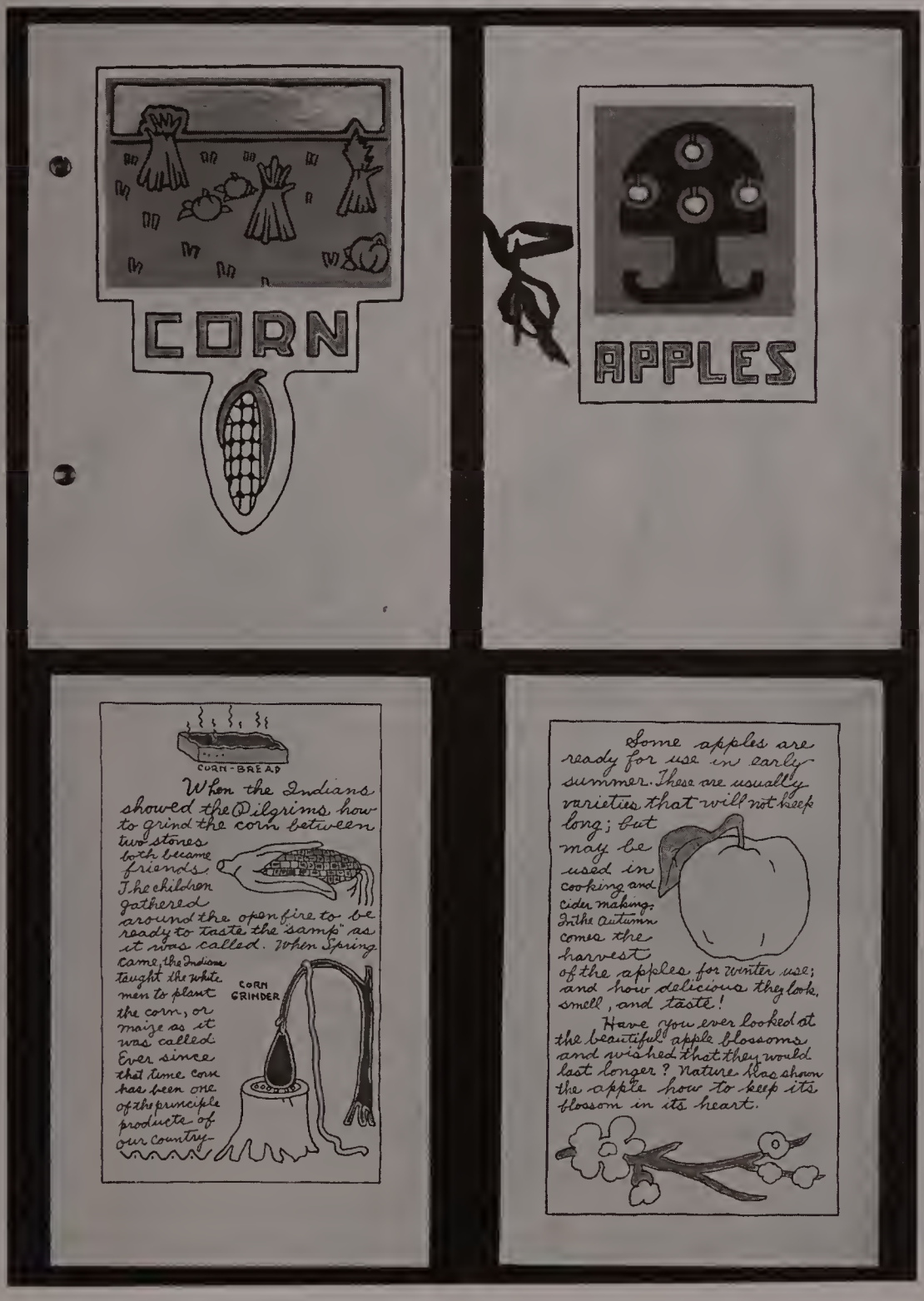


ANIMAL DRAWINGS FOR GRADE CHILDREN BY JESSIE TODD

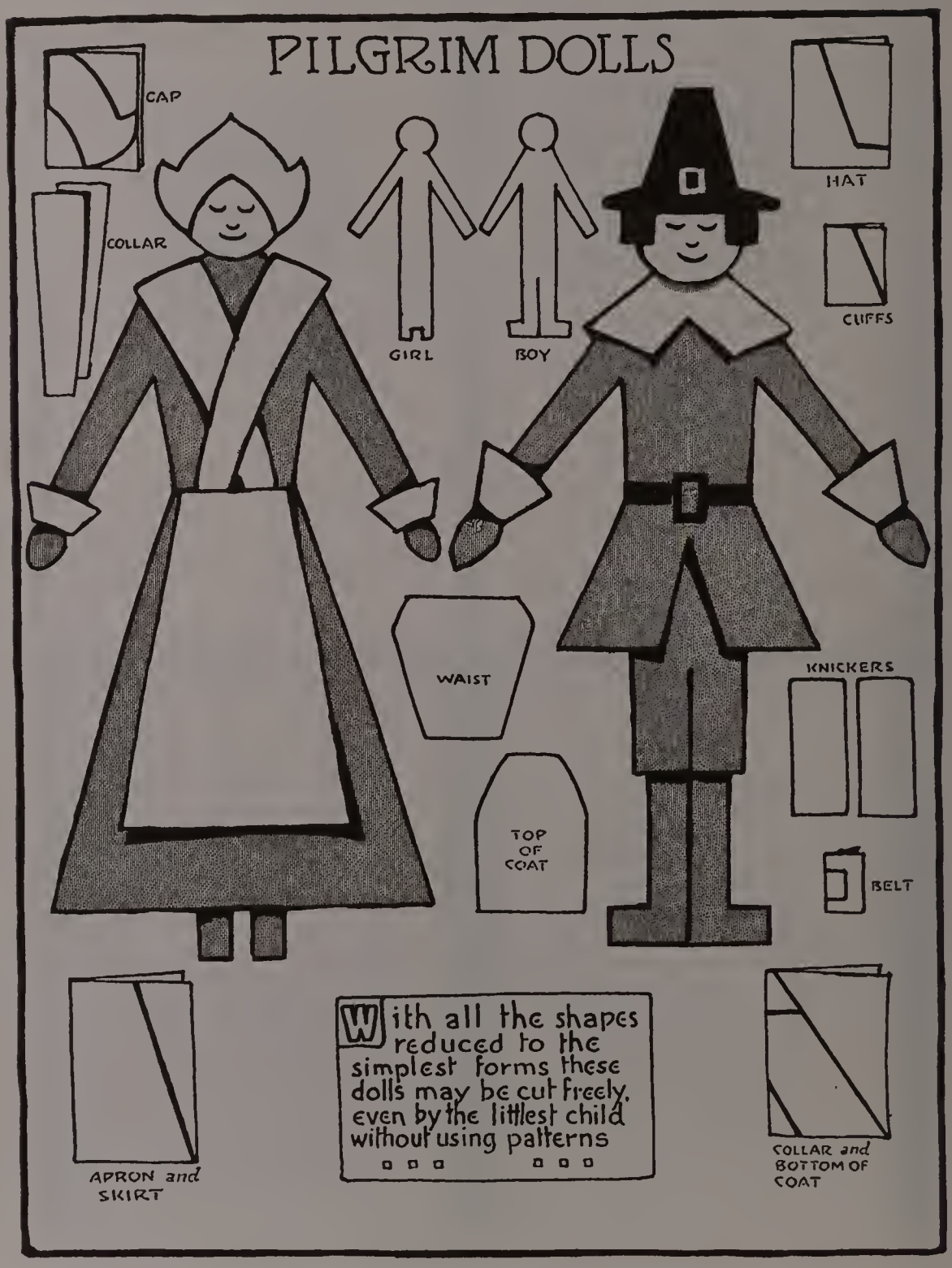


HOW TO DRAW A COW AND A ROOSTER. SUBJECTS FOR PUPILS OF RURAL SCHOOLS BY JESSIE TODD, UNIVERSITY OF CHICAGO, CHICAGO, ILLINOIS

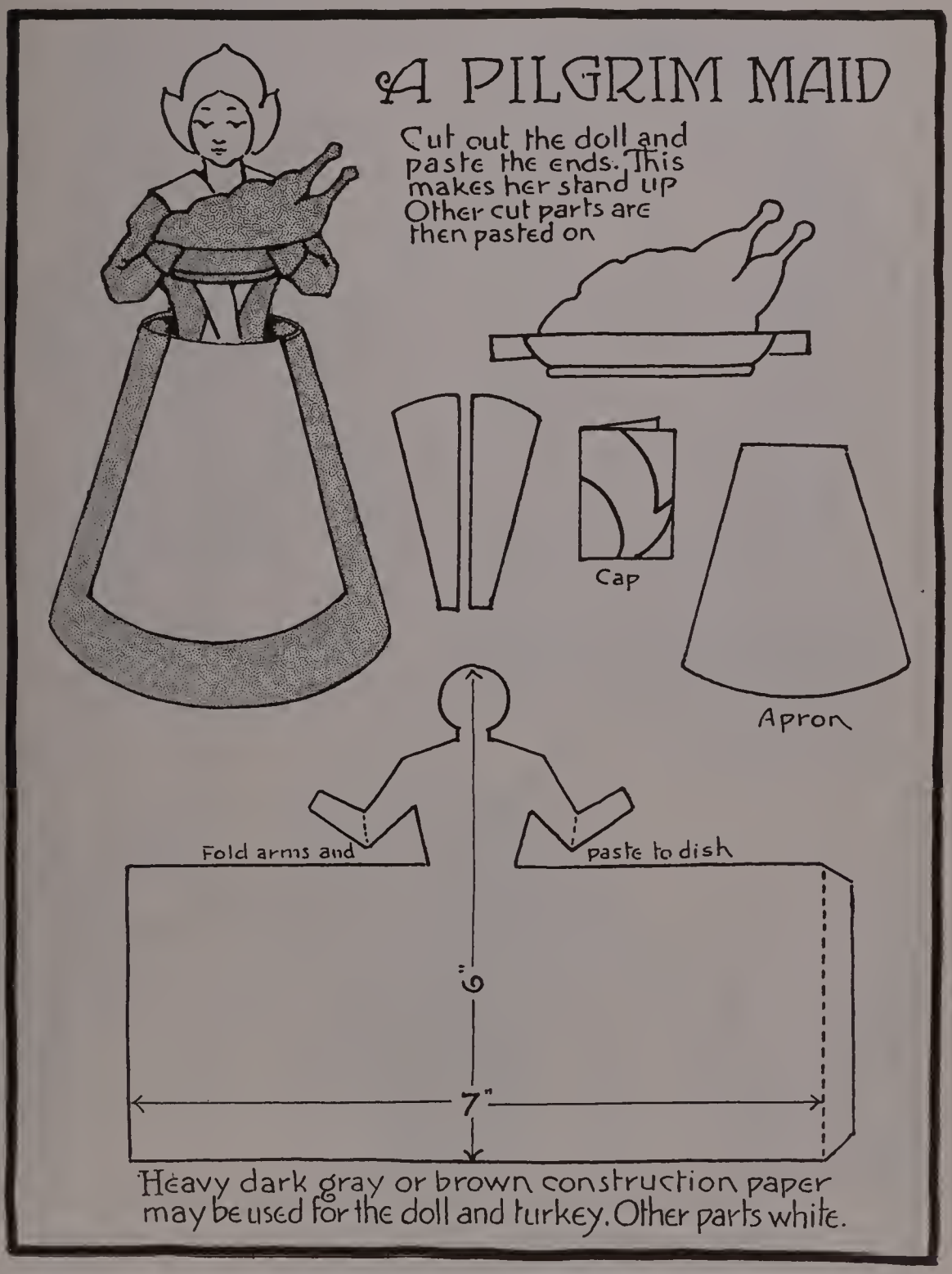
The School Arts Magazine, October 1928


CORN
APPLES
CORN-BREAD
When the Indians showed the Pilgrims how to grind the corn between two stones both became friends. The children gathered around the open fire to be ready to taste the "samp" as it was called. When Spring came, the Indians taught the white men to plant the corn, or maize as it was called. Ever since that time corn has been one of the principle products of our country.
CORN GRINDER
Some apples are ready for use in early summer. These are usually varieties that will not keep long; but may be used in cooking and cider making. In the Autumn comes the harvest of the apples for Winter use; and how delicious they look, smell, and taste!
Have you ever looked at the beautiful apple blossoms and wished that they would last longer? Nature has shown the apple how to keep its blossom in its heart.

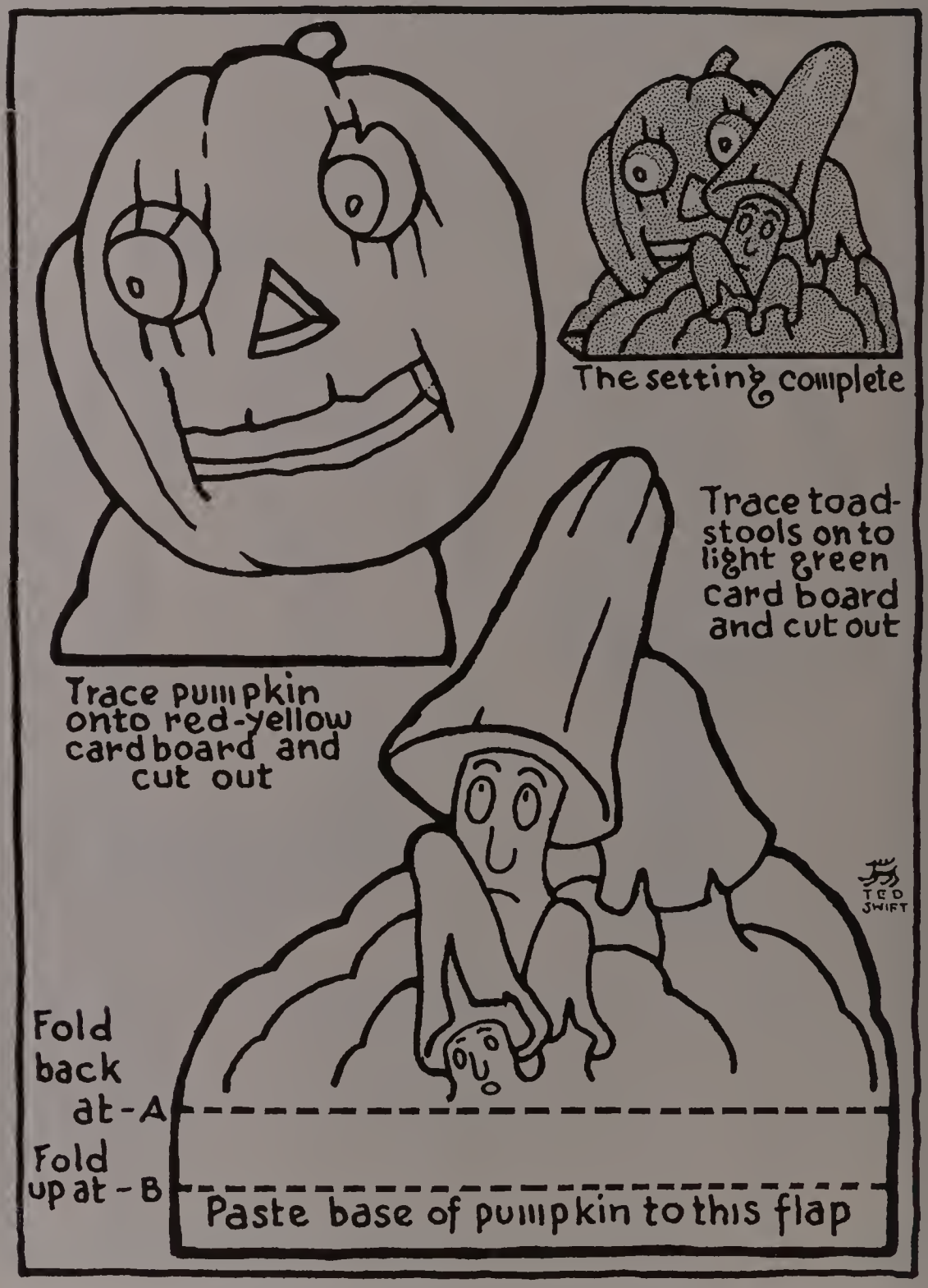
A THANKSGIVING BOOKLET BY PUPILS OF THE RURAL SCHOOLS UNDER THE DIRECTION OF DOROTHY WILLIAMSON, OF PRESCOTT, IOWA



A PILGRIM PAGE OF NOVEMBER PROJECTS BY JANE KATHERINE SMITH, ART INSTRUCTOR OF KANSAS CITY, MISSOURI

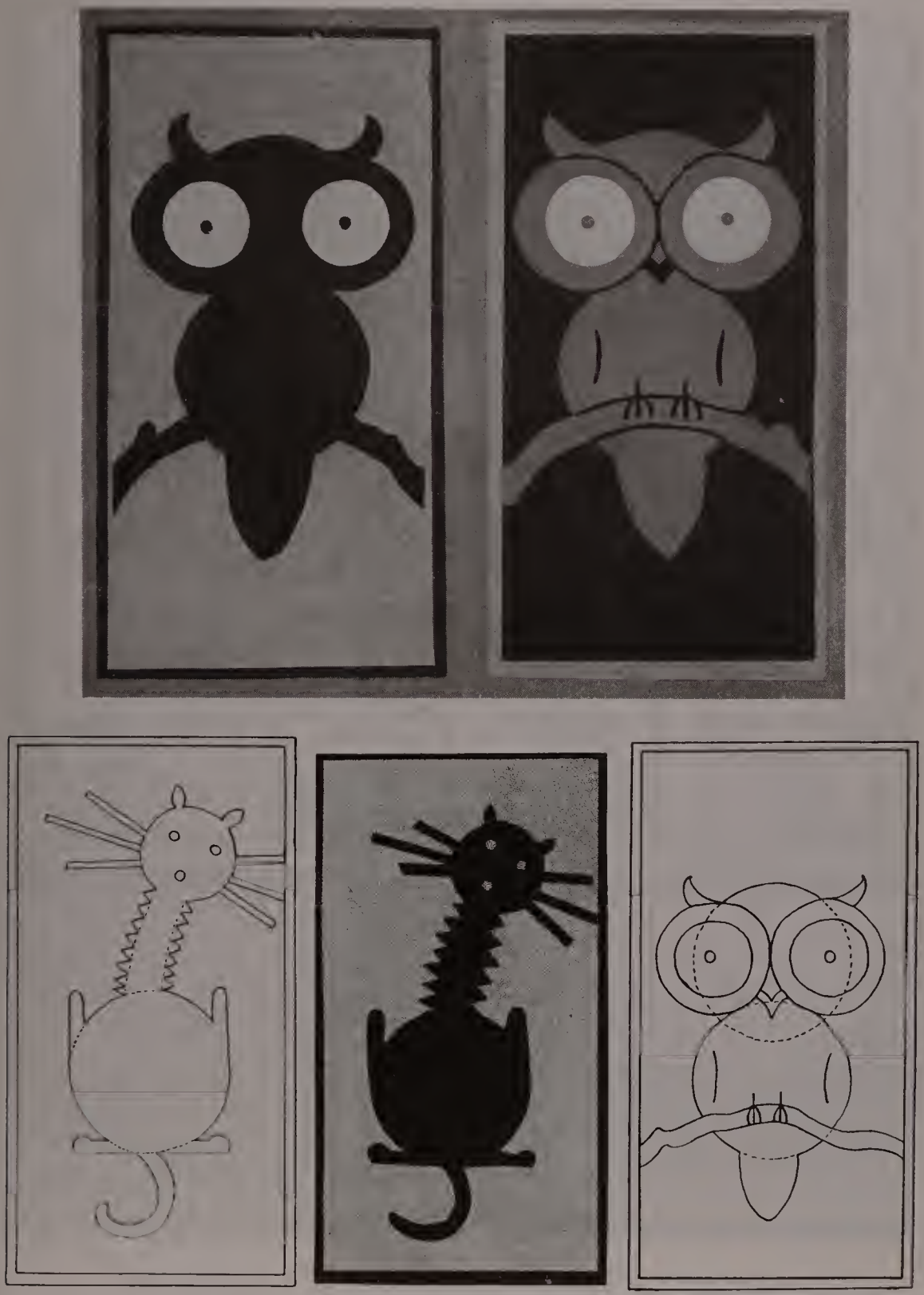

A PILGRIM MAID
Cut out the doll and paste the ends. This makes her stand up Other cut parts are then pasted on
Cap
Apron
Fold arms and
paste to dish
9"
7"
Heavy dark gray or brown construction paper may be used for the doll and turkey. Other parts white.

A PILGRIM MAID PAPER CUT OUT PROBLEM BY JANE KATHERINE SMITH OF KANSAS CITY, MISSOURI


The setting complete
Trace toad-stools on to light green card board and cut out
Trace pumpkin onto red-yellow card board and cut out
TED SWIFT
Fold back at - A
Fold up at - B
Paste base of pumpkin to this flap

A HALLOWEEN PLACE CARD BY TED SWIFT

The School Arts Magazine, October 1928



HALLOWEEN OWLS AND CATS MADE WITH LARGE AND SMALL CIRCLES, THE EYES AND MOUTH ARE MADE WITH A PUNCH. RECEIVED FROM MELANIE MERCKENICH, HAMILTON, OHIO

A PAGE OF HALLOWEEN LANTERNS RECEIVED FROM LUCY M. JONES, ART SUPERVISOR OF ALTON, ILLINOIS PUBLIC SCHOOLS

With Our Contributors

A Who's Who among Art Educators

WILLIAM S. RICE, of Oakland, California, is a contributor to THE SCHOOL ARTS MAGAZINE. He is widely known as an artist, a craftsman, and an instructor in Art. His work in the public high schools of California for more than a score of years and at the summer sessions of the California School of Arts and Crafts, Oakland, California, since 1910, has won for him innumerable expressions of appreciation from the long line of young people who have been privileged to come under his watchful guidance.

Mr. Rice is a graduate of the Pennsylvania Museum School of Industrial Art. He was also a student at Drexel Institute, Philadelphia under Howard Pyle. Travel in the United States and Europe has liberalized his viewpoint on Art.

Color block prints are Mr. Rice's latest form of creative expression. His years of training in pencil, pen and ink, water color and oil, as well as his training in wood carving, metal work, tooled leather and other crafts has made him master of his medium when it comes to color block printing. In this he proves himself the artist, the craftsman and the genius for work.

HOW TO MAKE A HALLOW-EEN MOVIE CAT
Trace body, head and tail on to heavy black cardboard and cut out. Tie a washer or other weight to end of string and swing as a pendulum.

A HALLOWEEN MOVIE CAT TOY BY TED SWIFT, STANFORD UNIVERSITY, CALIFORNIA

The SCHOOL-ARTS MAGAZINE

TRADE MARK REG U S PAT OFF AND IN CANADA

AN · ILLUSTRATED · PUBLICATION · FOR · THOSE INTERESTED · IN · FINE · AND · INDUSTRIAL · ART

PEDRO · J · LEMOS · Editor

DIRECTOR · MUSEUM · OF · FINE · ARTS · STANFORD UNIVERSITY · CALIFORNIA

JOHN · T · LEMOS · Assistant Editor

VOL. XXVIII NOVEMBER, 1928 No. 3

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THE MAGIC OF WINTER PRESENTS THE LOVER OF OUTDOORS WITH SCENES RICH IN TONAL QUALITIES AND BEAUTIFUL LINES OF RHYTHM. THIS IS A SCENE FROM THE CANADIAN ROCKIES PHOTOGRAPHED BY F. S. ARMBRISTER, CHATEAU LAKE LOUISE, ALBERTA, CANADA.

THE SCHOOL-ARTS MAGAZINE
TRADE MARK REG. U S PAT. OFF. AND IN CANADA
VOL. XXVIII NOVEMBER, 1928 No. 3

Drawing with Young Children at the Christmas Season

ROSE NETZORG KERR
New York City

IT IS very easy to arouse enthusiasm about Christmas. All one has to do is to mention it in any classroom and immediate responses are forthcoming.

Anticipation motivates desire to express. Talking, drawing, designing, cutting and pasting follow each other in feverish succession. The art teacher who does not make use of the children's anticipations will not get the most out of her Christmas art work.

One good way to introduce gift making with young children is to have the first lesson one in which the teacher draws picture after picture as they are brought up in discussion. She can anticipate the things young children will name and practice the simplest methods before the lesson. Practically one presentation will do for all primary grades for responses are similar. The question "What does Christmas mean to you?" will bring forth such answers as "Presents," "I want a ——, etc." The altruistic motive is nil. It becomes an accompaniment, which grows out of the desire to use art materials and to manipulate paper, clay, etc.

For demonstration drawing, a portable framed background of cork linoleum, size 24 inches by 36 inches, is most practical. It can be carried from room to room, and paper can be thumbtacked to it with ease. Colored and white chalks, lumber or kindergarten crayon are large enough to simplify images. Gray bogus paper makes a splendid background. By adding hues, which are darker and lighter, a good balance of values is obtained which makes the drawings carry.

Try to draw from the viewpoint of children. They see the maximum of significance with the minimum of drawing effort. For instance, a reindeer is much easier to visualize in profile, for all his characteristics are taken in at one glance. Antlers, short tail, hoofs, etc., are easier to draw in profile than front or back view. Did you ever see a child's drawing of a pig which did not show all four feet, snout, droopy ears, and curly tail? Or a house which did not show both back and front, as well as the furnishings, from the outside? Significant *facts* must be rendered.

Most art teachers talk art so much, there is little time left for drawing. An avoidance mechanism may be the reason for this fact. for few of us wish to be self-conscious or fail in front of even so young a group as the kindergarten. The fluency with which a group draws is in direct proportion to its stimulation by

CHRISTMAS SUBJECTS THAT LITTLE FOLKS LOVE TO DRAW

SANTA CLAUS AND HIS REINDEER CAN BE DRAWN BY GRADE CHILDREN. THESE TWO PAGES DRAWN BY ROSE NETZORG KERR TO ILLUSTRATE HER ACCOMPANYING ARTICLE, "DRAWING WITH YOUNG CHILDREN AT THE CHRISTMAS SEASON"

the teacher. Nothing can be so arousing to expression as the teacher's drawing, providing she does not ask the children to use her sketch as the standard. "What ways can you think of?" will bring out more lively creation than "Now do exactly as I told you."

We have only to see the hold which cheap pictures in newspapers have on large masses in our cities, to prove the value of visual interest. The moving picture art has capitalized this quality of the human mind. To react to pictures is easier than to get the same knowledge by reading. Why talk art so much? Why not participate in the very thing art stands for?

The following plan will bring surprising results for the Christmas season and can be used in presenting any new art projects or series of projects:

1. Use the portable drawing background. The grade teacher will thank you for she can interchange ideas with ease. Use gray paper; it simplifies the carrying power of the values. It is easier to add white values to gray, than to make gray on white—the time element is less.

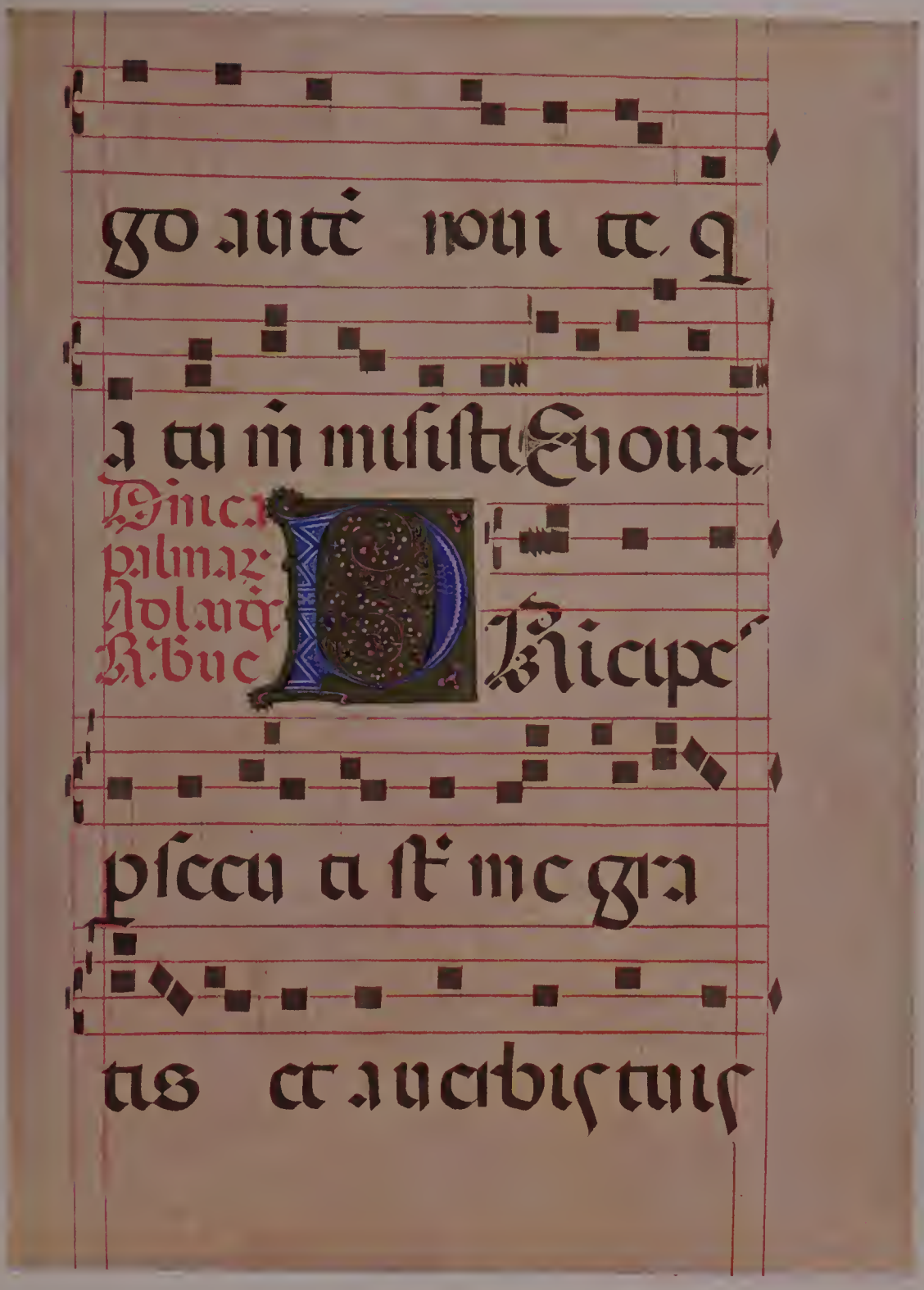
2. Acquaint yourself with the children's interests. The first drawing demonstration should be intensely dramatic, using only those things with which your children are familiar. We learn more from the children, when they are not under our direct supervision. Playgrounds and after school comments are more valuable than the classroom responses in learning the nature of the individual child.

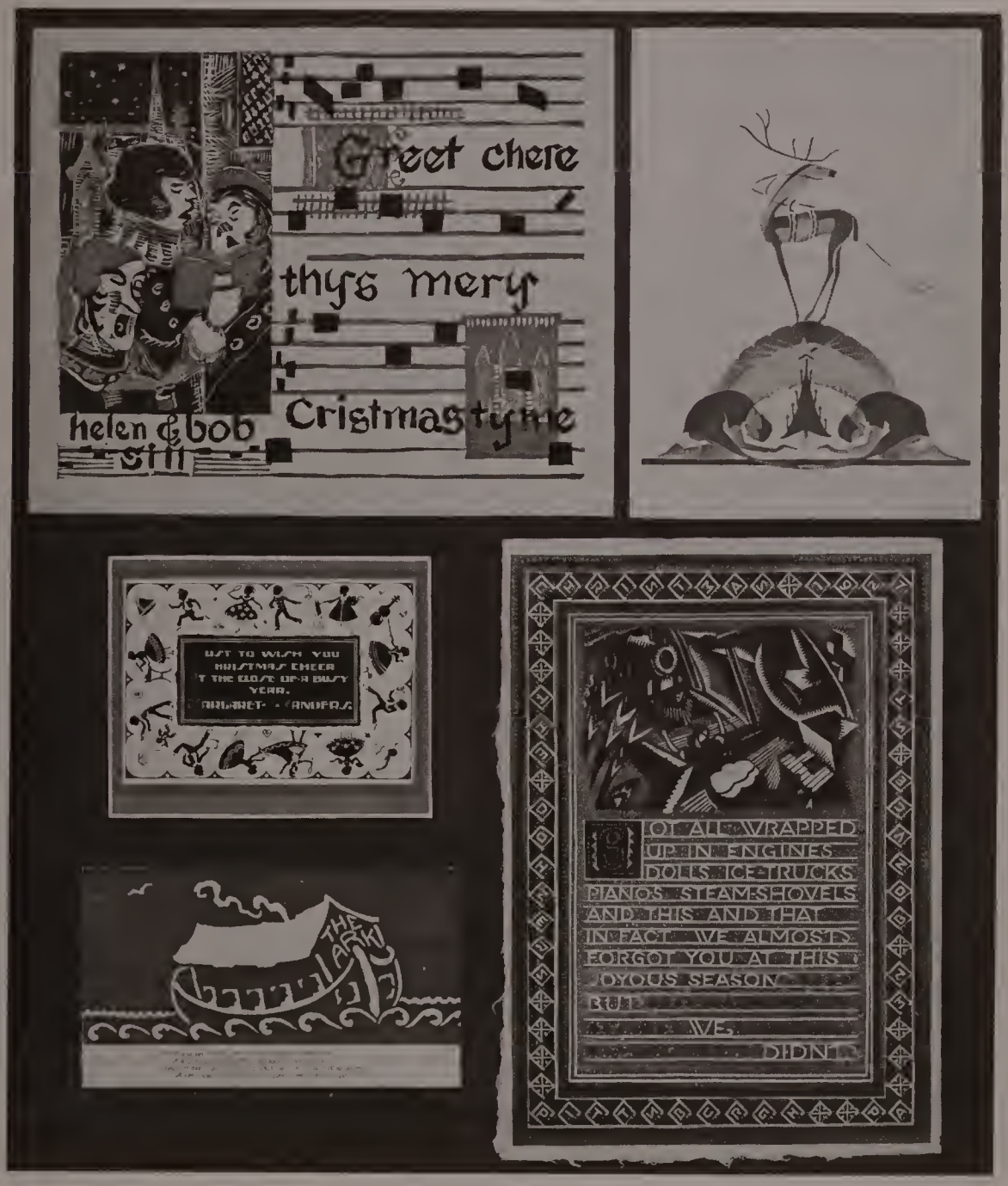
3. Reduce the subjects you draw to the simplest ideas that can be used to make them significant. Leave out perspective, and keep the idea as a silhouette mass. Color divisions and details are easily added. Think of the subjects rendered as design rather than drawing.

4. Always draw for the last child in the back seat. This will make your drawings carry well for any distance in between. Use pressure on the crayon or chalk for the edges. Remember it is the edge that gives character to the subject.

5. Draw much and often. Practice daily. It will repay you in response, in discipline, and in the spreading of interest which your work creates in the school and community.

6. Let the grade teacher help you in understanding the children and their interests. The most significant contributions to education have been made in the elementary field. The primary teacher has learned how to interpret subject matter in terms of childhood. If you have difficulty in presentation—ask her co-operation. It will make your work easier, and you in turn will be of equal value to her, in offering art inspiration.

7. Do not be afraid of your technic. Each teacher has the right to invent her very own. There is no way to do it. The purposes of your work will guide you.

THE MONKS OF OLD FOUND PEACE AND PROGRESS AND THE PRESERVATION OF MANY OF THE ARTS WITHIN THE SECLUSION OF THEIR CELLS AND CLOISTERS DURING THE DARK AGES. THEIR ILLUMINATED MANUSCRIPTS WITH BRILLIANT DECORATION HAVE FOR MANY AGES INSPIRED THE ARTISTS SEEKING CHRISTMAS OR OTHER ECCLESIASTICAL DECORATIONS. THIS PAGE OF MUSIC SECURED FOR THE SCHOOL ARTS MAGAZINE BY THE EDITOR WHILE IN FLORENCE, ITALY



THE INDIVIDUAL AND PERSONALLY DESIGNED CHRISTMAS CARD GROWS IN FAVOR WITH EACH SUCCEEDING HOLIDAY SEASON. THE ABOVE ARE ONLY A FEW OF THOSE RECEIVED AT THE SCHOOL ARTS MAGAZINE EDITORIAL OFFICE

Trends in Art

REGINA TEIGEN
Supervisor of Art, Sioux Falls, South Dakota

ART progress today is moving rapidly. This is an age of motion, of speed. Care must be exercised that we occidentals are not what we appeared to the Chinaman, who upon being told of the many devices for making speed possible: of the fastest steamships whizzing across the Atlantic, of the rapid trains from New York to Chicago, where in one pulsating swiftness one would land, he said "And then what?" So art in conjunction with all other educational forward movements is changing and advancing; we, as teachers, must be keenly alive to the art needs of today; have a very definite aim to direct our every effort.

So Art has come down through the ages in various forms but always definitely satisfying the craving of humanity for beauty; true, it has also come with utility, and with religion. The ideals of beauty differ, of course, with various ages and peoples. The classic style, where painting had to conform to prescribed forms allowed no freedom for the artist. A Madonna was painted in a certain style and no other was accepted.

In this age, how different! Originality and individuality, adaptability, fitness to purpose, something that answers daily needs, are the crying demands of the public. Take advertising—what a far step from the crude sign of the wine shop of Pompeii to the latest artistically colored page advertisement in the *Saturday Evening Post* at a cost of $13,000 per issue. Beauty in line and color is essential and attracts the public to the vacuum cleaner, as well as a chair or painting.

The European countries have been in existence so long, had passed through the stages of development to great achievements in science, history and art when America was discovered. Naturally, we are several centuries back in time, but in achievement, how rapidly we are gaining. At no time in the history of civilization has art been as universal as it is today, not only in painting, sculpture and architecture, but in all the everyday needs of existence, such as dress, homes, landscape, city planning, all kinds of manufacture, commerce, advertising and illustrations, all of which has been revolutionized by this demand for design. Present day conditions necessitate machine manufacture taking the place of the hand-made articles. This may be regretted and yet it is not as deplorable as it at first may seem. Machinery has now been perfected to such a degree that models of good design can be produced even more accurately than by hand; the output almost unlimited, giving a corresponding unlimited influence for general appreciation of articles of good taste. The greatest value of the hand-made product then remains in its rarity, its exclusiveness; this can still be had by people who can pay the necessary price. This is particularly true in America where industrial art advance in the last century equals that of Europe's corresponding

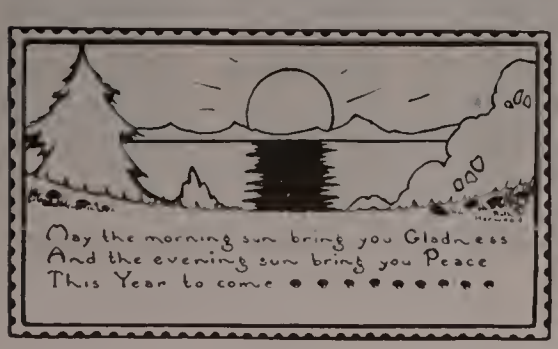
time in spite of centuries head start. Think of the difference in use and beauty of the first "horseless carriage" and the latest automobile models; the ships in which Columbus braved the ocean and the last word in transatlantic liners; the *Majestic* would hold seventeen hundred *Santa Marias*. The same comparison could be made in almost all manufactured articles as well as American architecture. The latter, especially the small home of the average American citizen, certainly takes its place with the best in the world. Interior decoration and landscape are given their proportion of artistic attention—hardly a home is planned without at least some such study. Business houses and department stores are giving special exhibits conducted by artists; public buildings come in for their share. One notable example of that and one that is attracting international notice is the state capitol of Nebraska, designed by the late Mr. Goodhue of New York, who followed what might be termed American concepts of design.

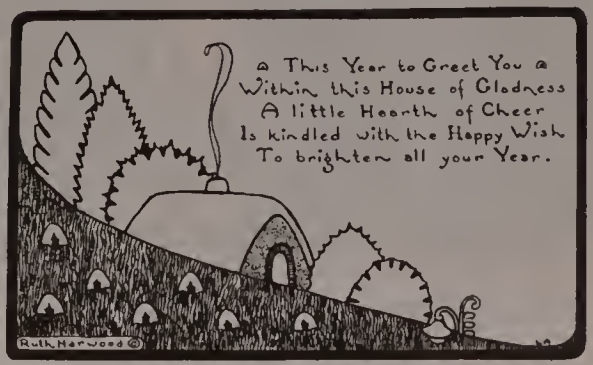
However, this very practical appreciation of art is universal; my visit to several European art and industrial art schools, as well as industrial expositions, revealed the same aims and often the same methods as those carried on in our own best institutions. A most interesting school of that kind is the Kunst og Industri Skole in Oslo, conducted in connection with a very fine reference museum.

We are prone to say that in the present day of struggle for artistic expression with its multitude of mediums, subjects and methods, no great enduring art is being produced. But is not that state of public mind prevalent in any age? Were not Millet and Rembrandt and innumerable great masters totally ignored, ridiculed, and unappreciated in their lifetime? Rembrandt's "Bathsheba" that in 1734 sold for $109 was purchased in Paris in 1913 for $220,000. That record has been the common fate of most great paintings.

To a study of old art development, as related to its day, giving us a background of experience; to an open mind for investigating and learning the needs and demands of the present, add a sincere desire to meet that public demand in a way that will give to all lives greater utility, more beauty and appreciation of the fine.

This is the project of every art worker today. Who can foretell what research parties, centuries hence, may find when investigating art developments and productions of the twentieth century?




A This Year to Greet You A
Within this House of Gladness
A little Hearth of Cheer
Is kindled with the Happy Wish
To brighten all your Year.
Ruth Harwood ©

GIFT CARD DESIGNS BY RUTH HARWOOD, BERKELEY, CALIFORNIA

The Brooch Returns

MARGARET J. SANDERS
Art Teacher, Troup Junior High School, New Haven, Connecticut

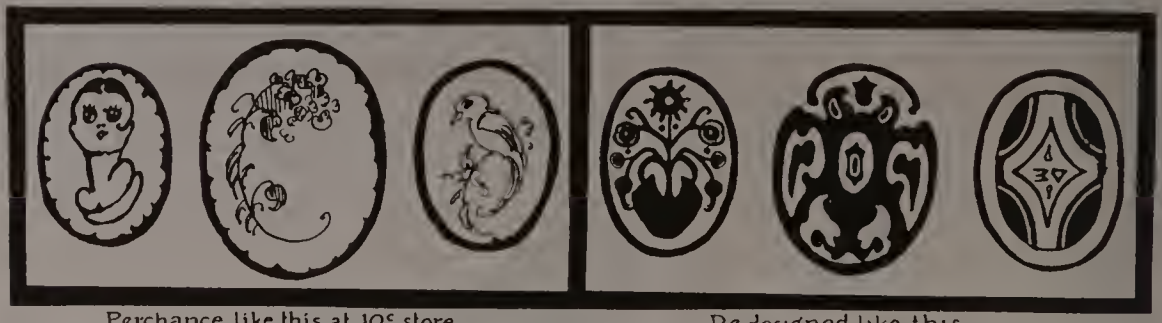
LAST spring, fashion decreed that the brooch should take the place of the usual tie as a dress accessory. So attics, old chests, jewel cases, heirloom trunks, and antique shops were ransacked and many wonderfully and fearfully constructed pieces of jewelry were brought to light. Huge dragons, serpents, birds, flowers, landscapes, all were used as motifs. Occasionally a fine hand-wrought copper, brass or silver brooch appeared to delight our eyes. This fall the department stores are all well stocked with brooches of every description.

The ten-cent stores follow with their counters and showcases loaded with pins of varied design and pattern. Most of these designs are naturalistic and of poor design, but much in evidence.

Our problem was to buy these pins and re-decorate them. When the coloring was especially fine we planned our designs to cover the naturalistic unit, retaining the borders and backgrounds of the pins. We first covered the shapes with black enamel or colored flat washes. Flat house paint and master colors in oil were used. The Junior High School design could be developed by paper cutting (see page of illustrations).

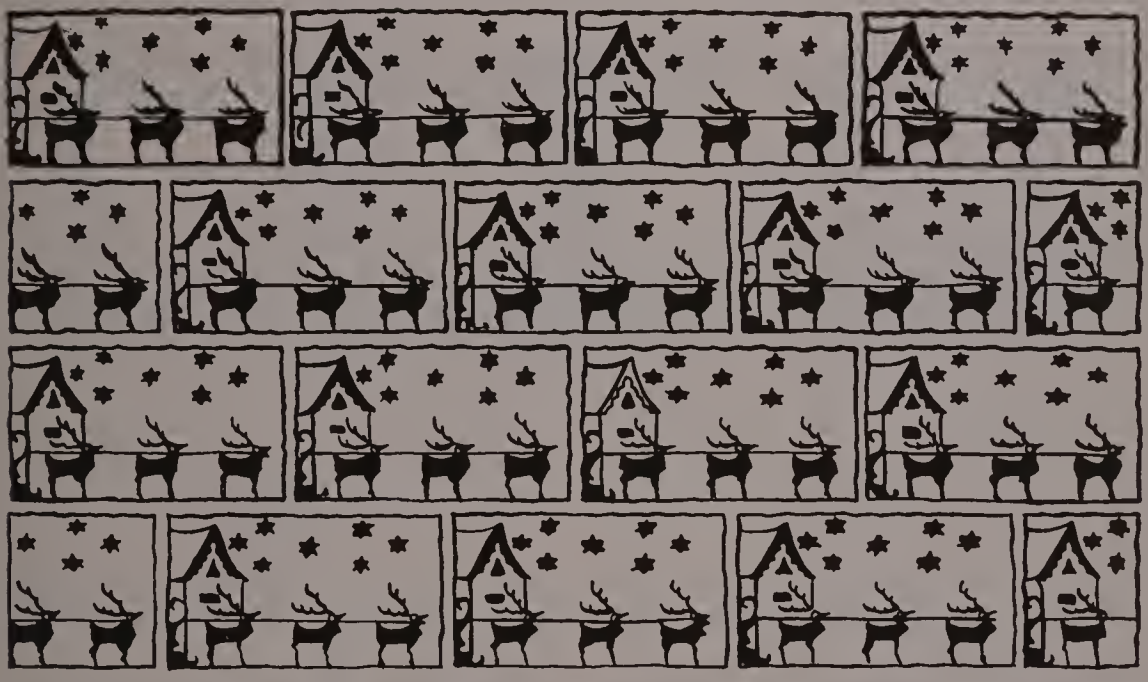
The designs were transferred by rubbing chalk over the back of the design. Some designs were painted free-hand.

Brooches with light colored settings were painted with center units of black paint. After allowing this to dry for twenty-four hours bright spots of contrasting color were added. The metal rims and backs were covered with paint and the entire article shellaced.



Perchance like this at 10c store

Re designed like this



HOLIDAY DECORATED WRAPPING PAPERS IN YULETIDE COLORS AND HAPPY DESIGNS IS A SPLENDID DESIGN PROJECT FOR THE CLASSROOM. THE TWO PATTERNS ABOVE ARE TWO BLOCK-PRINTED CHRISTMAS 1927 PATTERNS WHICH PROVED POPULAR

Simplifying the Staging of the School Play

VICTOR E. D'AMICO
Art Instructor, Ethical Culture School, New York, N. Y.

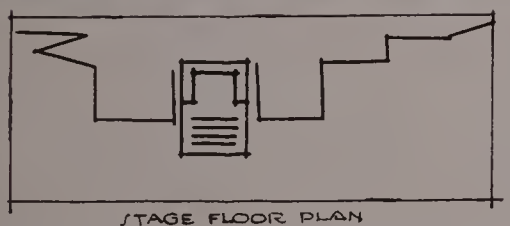
IT IS an acknowledged fact that the school play is a valuable project in modern education. One of its strongest arguments is its growing popularity. Among its attributes are the psychological, the social and the aesthetic. It presents a perfect example of a unity of thought, effort and purpose. It exemplifies the American term "team work," it assimilates tastes and talents, it strengthens social contacts, and is the one meeting-ground where the parent and school come together in an intelligent play spirit with a common interest —the child.

In relation to its art service in education, the design and staging of the play become invaluable. For once, at least, there is furnished a real problem bristling with interest and opportunity. Here stands an actual example of third dimension in design. Design is no longer an assembling of contours hemmed in by an outline and only paper-thick; it is the wielding of vast masses—buildings, mountains, forests, whatever the situation demands—into appropriate relationships. Rather it is the expression of a dramatic moment by the arrangement of physical objects and this expression is the setting for a definite human dramatic movement. It must assist in carrying the human action of the play, the actor's part. Thus the student as he designs the setting sees the actors moving across his drawing, making definite paths of movement which guide his design knowledge. Perhaps through this experience the student awakens to the fact that design is a living thing which moves as a setting behind the drama of life. That setting may be a landscape, interior or a building.

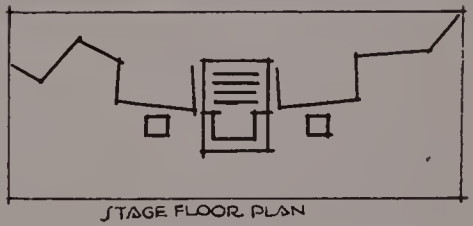
Is not all life movement either active or stilled? The dramatic gesture of a hand is present fleeting movement. The rhythm of a graceful tree is a continuous movement. A Gothic cathedral is the movement of beauty and romance transfixed; as it is the symbol of centuries of a throbbing religion. Its embellishment embodies the toils and skills of many hands, though both are stilled they recall action and hence may be termed as imprisoned motion. Thus the stage design project presents an unending range of problems grading from simplest to the most advanced.

Technically the project governs the mastery of many skills and techniques. The knowledge of paints, tools, processes and materials is acquired. It encourages freedom and boldness of execution and the working on a larger scale. What training can be better for a student than working with a piece of charcoal the length of a broom handle when he has been accustomed to the tight pencil line.

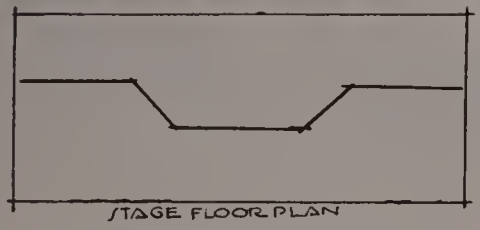
Granting this credit to the school play project we are confronted with the consideration that staging a play is an expensive and tedious process. This realization immediately creates the demand for simplified staging. We are in need of a method of minimizing both



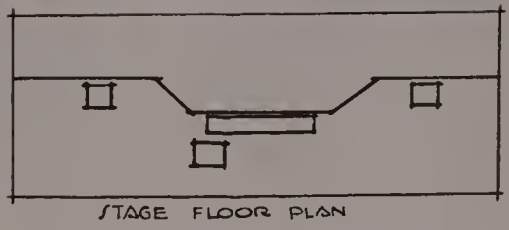
HISTORICAL SETTING. Ancient or Medieval Castle set up by screens (A) Simple rampe construction leading to back stage. COLOR SCHEME Black, silver and cool grays



INTERIOR OF THRONE ROOM. Same set of screens, reverse side. Platform (A) same as rampe (A) turned around. Properties: Throne chair, candelabra, rug. COLOR SCHEME. Warm gray walls, rich color in rug, gold candelabra

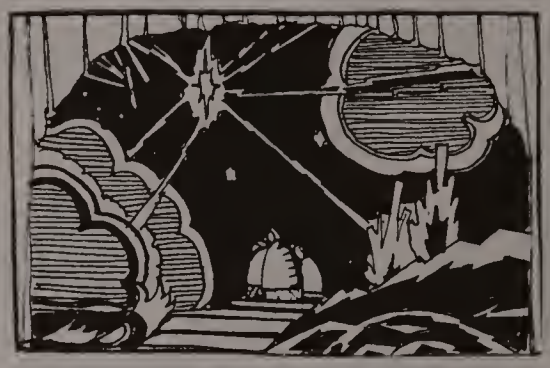


CATHEDRAL INTERIOR. Leaded glass window made of wood strip. Decoration in black line and transparent watercolor. Shellac for transtucency. Properties: Silver candelabra with brass reflectors COLOR SCHEME, Neutral walls, rich color in window

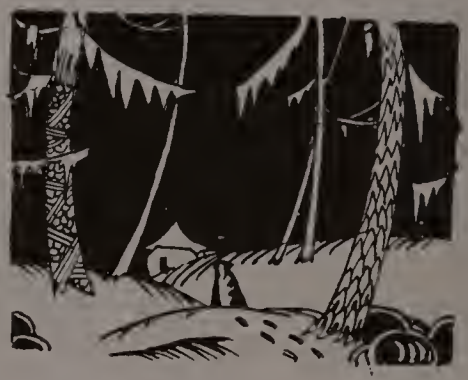


LIVING ROOM INTERIOR. Reverse side of Cathedral Set. Fireplace moveable construction of wall board. COLOR SCHEME. Warm gray walls, colorful stone work fireplace. decorative panel PROPERTIES. Two high back chairs, easy chair, two candlesticks

STAGE SETTINGS AND FLOOR PLANS FOR HIGH SCHOOL NEEDS AS DESCRIBED BY VICTOR E. D'AMICO OF THE ETHICAL CULTURE SCHOOL, NEW YORK, N. Y.



ABSTRACT DECORATIVE SET for NATIVITY PLAY
(B) Backdrop or curtain in decorative design.
COLOR SCHEME: Blue ground. Decoration in golds, reds, oranges, yellows, & greens. Curtain sprinkled with silver dust
(B') Construction set represents hill, made in levels like stairs, covered with canvas. Irregular facing cut out of compo board, painted in white, black, greens and blues.



DECORATIVE CURTAIN for Christmas Festival or Tableaux
COLOR SCHEME: Black, silver and grays

SUGGESTIONS for CHRISTMAS PLAYS

time and expense. The most costly part of staging a play is the construction of the set. This often entails an extensive amount of manual labor and materials, so that the ratio between mere manual labor and actual design and skill is about ninety-eight to two per cent. But as design application is the vital part of the project there should be a way of reversing the ratio.

Such a solution to the problem is found in the use of screens. This is not an amateur's substitute but a method used in professional theatre designing, especially when economy is an important factor. Norman Bel Geddes, eminent theatre designer, has used this method in many of his plays. The most astounding example of this being when he designed six scenes for a play that only cost one hundred dollars to construct. Of course this is a special case but this will sound more amazing when one learns that Mr. Geddes receives an average of five thousand dollars for merely designing a five-act play.

This method is the use of portable sets of screens, ingeniously designed and decorated so that by various arrangements they can be made to represent a street scene, a Roman arena or a banquet hall. This is made possible by the way in which the screens are painted and the angle at which they are set. Properties are added to complete the design. For example, the screens might be arranged to show the enclosing walls of a dining hall. The properties would be the dining table, chairs, candelabra and tableware.

These screens are hinged together in sets folding two ways. They are made of long wood strips covered with canvas on both sides and painted and decorated so that both sides are used. Sets of screens are lashed together. Lashing is much like the lacing of a shoe. Doors and windows are made in separate frames which fit in casings or openings in the set. In a new scene where a window is no longer required an opaque canvas frame fits the opening. Where a set

with a fagged contour is desired, as in the representation of a mountain range, the odd shape is cut out of compo board or three-ply board and nailed to the edge of the screen; the screen is then painted as a unit. Decorative back drops increase the attractiveness and enrich the possibilities of the design, and the construction of simple staircases, platforms and ramps furnish added possibilities. In this manner a school play of five scenes or more can be easily struck in a fraction of time as the screens are quickly and easily manipulated.

The use of screens has a great advantage over the constructed and more complex set which too often results in a faculty project, rather than a student project, as complex construction requires skilled carpentry to insure safety to actors. Also the screen method can be assigned to individual groups to perform different operations as its construction is sufficiently simple.

I believe this method offers many possibilities for tableaux, festivals and plays for the holidays.

TWO COLORED CUT-PAPER DESIGNS BY THE GRADE CHILDREN OF SOME SCHOOL THAT KNOWS HOW

A Folding Stage

ETHEL B. THORNBURG
Frankfort, Indiana

THE construction of a small collapsible theater proved to be a very successful problem for seventh grade art classes at Tipton, Indiana.

When the music department planned to give a Spanish operetta, the art classes made designs of stage settings, and costumes for it. The classes studied types of Spanish houses, also fiesta costumes.

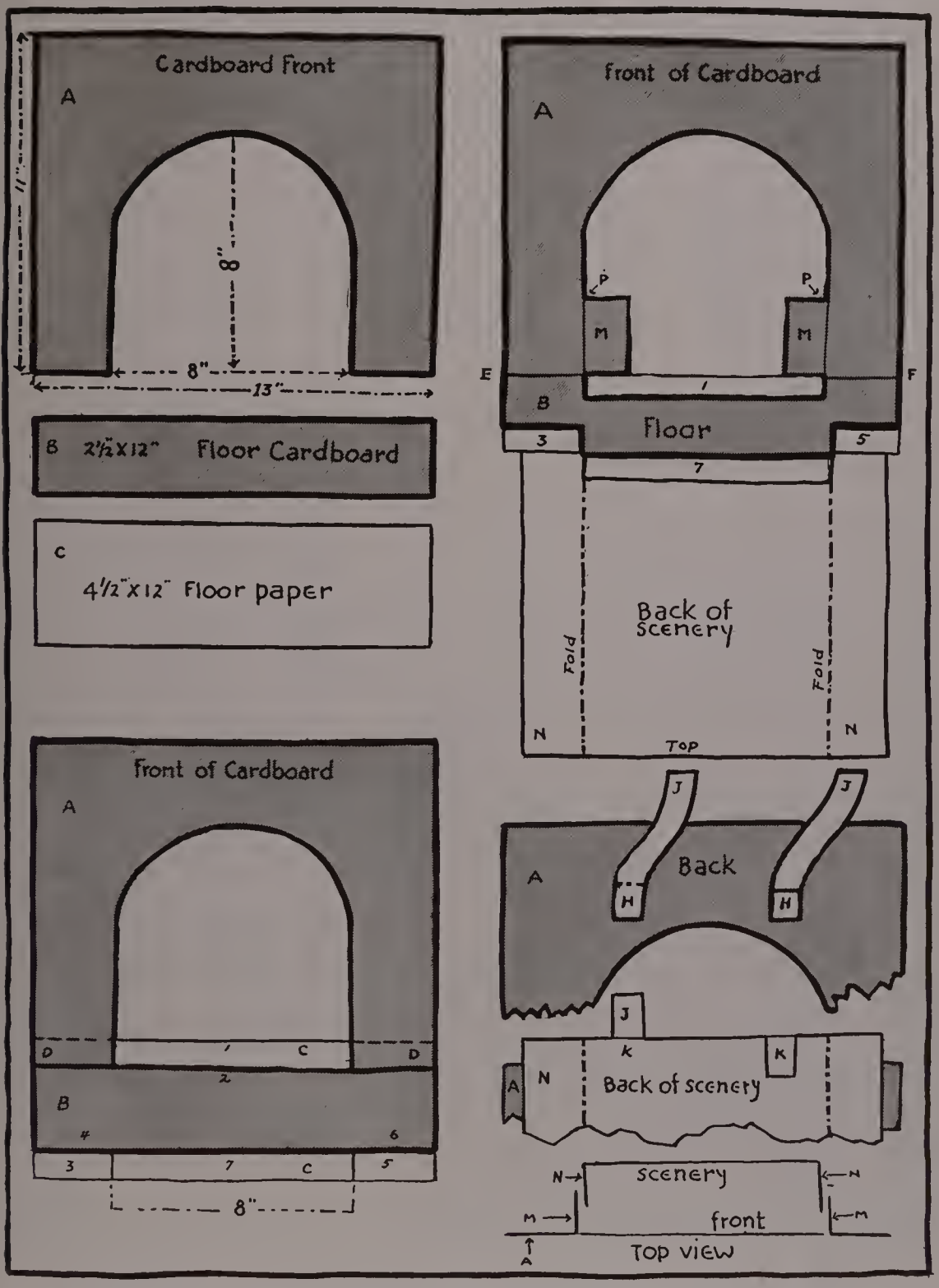
Each child used a 9- x 12-inch sheet of manila paper to plan his scenery and used crayons on it. The paper was folded 2 inches from each end, to make the wings. The requirements were a wall 4½ inches high, and a scene in a garden or patio. The child decided whether his was to have a gate, a house wall on one or both wings, trees inside or outside of the wall, etc. When the plan was satisfactory, it was copied onto another 9- x 12-inch paper, only this must be in cut paper, or painted.

Then each was given a piece of cardboard, size 11 x 13 inches, and the opening traced from a pattern to insure uniformity. This was cut with a knife, scissors, or a safety razor blade. Other materials required were, one piece cardboard (B) 2½ x 12 inches; two pieces (M) 1½ x 2½ inches; one piece manila (C) 4½ x 12 inches; two 2½ inch lengths gummed paper, and two 1 x 6 inch strips of paper.

To construct: paste cardboard (B) in center of paper (C); paste lower edges of cardboard (A) onto C at D. Fig. 1.

Then paste flaps 1-3-5 on to B at 2-4-6 (see Fig. 2). Paste flap 7 on to the back and lower edge of the back scenery (Fig. 2). Now turn the work over so the front of A is down, and the face of the scenery is on top. Place pieces M in position, and hinge to A along edges P using gummed strips.

Take the 1 x 6 inch strips of paper (J-J), fold back an inch for a paste flap and paste to A about 4 or 5 inches apart,



THE WORKING DIRECTIONS OF THE FOLDING STAGES MADE BY THE PUPILS OF THE SEVENTH GRADE, TIPTON, INDIANA SCHOOLS, UNDER THE DIRECTION OF ETHEL R. THORNBURG, ART TEACHER

The School Arts Magazine, November 1928

see H-H in Fig. 3. Fold along line E-F, Fig. 2, so that scenery projects above A, (Fig. 4). Paste ends of J-J down onto scenery at K-K. To erect, set up on base B with front A perpendicular to it. Then push pieces M back so that the ends of the scenery (N-N) will slip inside of them. See Fig. 5 (top elevation). To fold up, reverse process.

The people on the stage were 4½ inches tall, and hectographed on manila paper to secure uniform size. Six poses were made and pupils chose their own. These were pasted on thin cardboard and cut out, leaving a paste flap under the feet. The costumes were either cut-paper or painted. The paste flap bends backward and pastes to floor of stage at S-S. Be careful to paste far enough in so the pieces M-M will work without interference.

The front A may be left as it is, or painted a dark or neutral color, or it may be covered with paper. As we had used chipboard on which a previous exhibit had been mounted, we covered it with black construction paper. Instead of using a Spanish setting, this problem could be used with any suitable scene for occasion, provided the back part was left flat so the model could be folded.

Gift Card Designing

FRANCES E. EDWARDS
Art Student, Boonville, Indiana

GIFT CARD designing has not been taken up very actively by individuals yet, but it probably will be. It is not a subject which requires an extremely good talent in art. Although it does require some, it would be painfully lacking if it did not have good taste (arrangement or design), good proportion, balance, etc.

I'm sure a friend would appreciate much more a card which you had taken pains to make yourself. A "homemade" greeting card has a more personal touch, and is therefore much more effective.

A card in black and white is very pretty, but a touch of pale, fairy-like color adds greatly to the effect and appearance. Water colors are very good to produce colors, and pressed crayons, not the greasy kind, are another good medium.

The card itself should be of best quality of cardboard or paper. The reason for this precaution is that "The paper is part of the picture." Smooth vellum or linen is good; a paneled card always has a good effect. Other kinds of grained or rough paper are also good.

One should always use waterproof intense black ink when ink is being used. Finding designs or suggestions for cards is sometimes a task, especially if one is not extremely original. However, one can find suggestions in nature or ideas that can be found in attractive cards that have been published often suggest other ideas. Arrangement of simple things often make the best gift cards, as the danger in many gift card designs is that they may become ornate.

A GROUP OF CHRISTMAS GREETING CARDS DESIGNED BY HIGH SCHOOL STUDENTS UNDER THE DIRECTION OF JEAN L. GARRABRANT, LAKEWOOD, OHIO

The School Arts Magazine, November 1928

Block Print Christmas Cards

ELLA E. PRESTON
Teacher of Art, Davenport High School, Davenport, Iowa

THE twelfth grade pupils were enthusiastic about block prints, having seen some excellent ones in a recent exhibit at our Municipal Art Gallery. To possess one was their great desire. As they had been guided through several block printing experiences by their teacher they had a real respect for the craft and decided that the best way to raise the necessary funds was to make some simple prints of their own design. What sort of prints could they expect to sell? Why, greeting cards, of course. Christmas was near at hand and Christmas card designs were therefore the subject of their efforts. Some limited themselves to a one-block print thereby making the craft part of the problem more simple although they found that to make an interesting one-block design is not so easy as it sounds. Most of the class, however, decided to use two blocks so that they might employ two colors.

The blocks were pieces of battleship linoleum securely glued to pieces of heavy cardboard and then sandpapered at the edges until the corners were true right angles. The designs were drawn in reverse upon the surfaces of these blocks and then carved out with block carving tools. In the case of the two-color prints an offset was made so that the register might be as perfect as possible. The department possessed printer's ink, brayers, sheets of glass upon which to spread the ink, and a faithful old letter press with which to do the printing. The stock chosen was Japanese paper and charcoal paper. For some reason the latter sold the best although the Japanese paper seemed to produce the most artistic results. Some of the cards were enlivened by a touch of opaque paint after the printer's ink had had time to dry.

As the demand for the cards was large it was decided that after each member of the class had had a chance to carry several cards entirely to completion from the design to the printed and illuminated result, it would be best to resort to a division of labor. There was working space for six people at the printing table, two to mix the ink and apply it to the blocks with the brayers, two to place the cards on the small drawing board and place the blocks, one to operate the press and one to clean the blocks and keep them in order. The remainder of the class occupied themselves in sorting, illuminating and storing the output. Each day the personnel of workers at the table changed so that the skill of all was tried. What was learned of the value of co-operation was not the least important by-product of the problem.

United effort usually achieves success and success was the reward for this enthusiastic class. When the paper and envelopes had all been paid for and the net proceeds counted it was found that there was exactly forty dollars to spare. In consequence there now hangs upon the schoolroom wall that choice print

of Gustave Baumann's, "The Ridge Road."

The following spring the incoming twelfth grade class, spurred on by the efforts of their predecessors, decided that they too would have a greeting card sale, this time for the purpose of bringing to town another exhibit of block prints. They decided to make Easter cards. In spite of the fact that the average high school student does not send out many Easter cards this sale, too, was a success. Perhaps school loyalty accounts largely for that, and also the whimsicality of some of the designs. At any rate they have the necessary funds set aside and are looking forward to the exhibit whose traveling expenses their own efforts have financed. When it comes they will view it with more appreciative eyes because of their own struggles with the craft.

Christmas Cards that Glorify Your Town

HELEN KOCH

Teacher of Art, Cincinnati Vocational School for Girls, Cincinnati, Ohio

MOST of the cards one receives at Christmas time are commonplace. The holly wreath, the spray of poinsettia, the winter scene, they are all there, we receive dozens of them. We like them because of the thought that prompted them, but the cards that we treasure are the cards that are "different." The card with the brand-new idea is the card that delights us; we put it away carefully and bring it out to show our friends.

If one has an interesting house or garden, what could be nicer to use on a card? But for those of us that haven't and wish to design our own cards, we have the whole town to draw upon for a subject. Every town, no matter how small, has at least one beautiful landmark, it might be a fountain, a statue, a park, a beautiful building, probably a war memorial of some kind. We would have a very novel card if we used a subject of this kind and glorified it. Of course, just the drawing is not enough, it must be woven into a design; we can work in a Christmas motif if we like and still not make it commonplace.

What would make a more interesting subject for your high school problem? Try it and you will be surprised at the amount of interesting things your town holds. The card can be worked out in two ways. First, cutting the design from a linoleum block and painting by means of a hand press, then hand coloring. Second, when a more delicate design is desired the sketch is given to a photo-engraver who makes a plate of copper or zinc or a combination of the two, depending upon the treatment desired, the size of the card you wish. This detail should be left to the engraver, because of his experience; he will better know what kind of a plate is best fitted for the particular drawing. This plate is mounted on a wooden block and turned over to a printer who puts it on his press and prints the cards. It is best to make the sketch twice the size desired as the drawing will appear more exact when reduced. A paper house will

CHRISTMAS GREETING CARDS USING BUILDINGS FOUND IN CINCINNATI, OHIO, ILLUSTRATING THE PRECEDING ARTICLE BY HELEN KOCH, ENTITLED "CHRISTMAS CARDS THAT GLORIFY YOUR TOWN"

supply you with cards and envelopes to match. Tinted papers often prove more effective than white, when the card is colored with poster paint.

This will make a remunerative problem as well as interesting, as a card of this kind will find a ready market in the shops and will make money for the school.

A Christmas Card

L. EVELINE MERRITT
DeKalb, Illinois

A UNIQUE project was worked out at the Northern Illinois Teachers College at DeKalb, Illinois, this winter. It was unique in the fact that four departments were primarily concerned in it and worked in harmony for it. In the first place the Public Service Department furnished the idea and inspiration. It said in effect, "Let's have a community Christmas greeting to send to our friends." The enthusiasm spread and the others responded to the call.

The Art Department formed the general advisory board, choosing stock, colors and spacings. It also held a competitive contest by which to choose the student in that group to make the design. At the same time that the design was being drawn the English Department was similarly choosing the students to write the proper sentiments.

At this point the Industrial Arts Department came in. Six linoleum blocks were cut from the design presented. These, together with the greetings and English sentiments, were printed in the print shop of that department. Since each card must pass through the press six times all felt that the young men of that department did a good piece of work. The finished products now passed to the Public Service group where distribution took place.

The heads of the departments especially concerned are:

C. H. LeVitt, Department of Public Service
Ida S. Simonson, Department of English
Milo T. Oakland, Department of Industrial Arts
L. Eveline Meritt, Department of Fine Arts

A GROUP OF BLOCK-PRINTED CHRISTMAS CARDS BY EIGHTH GRADE STUDENTS OF THE OMAHA, NEBRASKA PUBLIC SCHOOLS, MARION REED, SUPERVISOR OF ART.

CHRISTMAS CARD MOTIFS DESIGNED, ENGRAVED AND PRINTED BY THE STUDENTS OF THE OMAHA, NEBRASKA PUBLIC SCHOOLS, UNDER THE DIRECTION OF MARION REED, ART SUPERVISOR

Art Teachers' Self-Improvement Test*

BEULA M. WADSWORTH
Supervisor of Art, Kalamazoo, Michigan

HEALTH BUILDING

I. Subjective Factors and Evidences of Health

a. Enjoyment and zest in work and play.
b. Feeling of being rested and refreshed in morning and not more than wholesomely tired at bedtime.
c. General attitude of cheerfulness and confidence in relation to life, and freedom from persistent worry, morbid sensitiveness due to a self-centered mental condition or critical attitude toward others.
d. Good appetite and relish for food.
e. Freedom from regularly recurring or persistent physical pain and discomfort.
f. Ability to work with comfort and satisfaction 8 hours a day, five and a half or six days a week (44–48 hours a week).

II. Objective Factors and Evidences of Health

a. *Diet*

1. At least one cup of milk daily.
2. At least three large servings of greens (cooked or uncooked in a week).
3. Fresh fruit once a day.
4. Some vegetable other than potatoes every day.
5. Some food necessitating mastication every meal.
6. Eating no food between meals.
7. Drinking at least four glasses of water daily.
8. Eating three regular meals daily.
9. Devoting one-half to one hour daily to vigorous physical exercise in gymnasium or swimming pool (at least three hours exercise a week outdoors). Exercise should be vigorous enough to cause deep breathing.
10. Daily tonic bath and skin friction of type suitable to individual.
11. Giving eight to nine hours in bed and to sleep daily.
12. Lying down and resting ten to twenty minutes between 11.00 a. m. and 2.00 p. m. each working day.
13. Devoting one to two hours daily (in addition to daily exercise) to social recreation or recreative reading, or other recreative occupation.
14. Keeping one full day each week for rest from regular work.
15. Using at least two evenings or afternoons a week in addition to the seventh day, for non-professional activity. (Occasional use of one or both of these evenings of half-day periods for professional activity, might be justified in an emergency.)
16. Dressing hygienically. Clothing protecting against sudden change in temperature. Shoes sensible in shape, guarding against marked changes in height of heels.

PROFESSIONAL INTEREST AND GROWTH

There is great personal advantage in occasionally appraising oneself. "Professional Interest and Growth" is considered by educators at large as one of the most important factors of success. Inasmuch as such activities occur largely outside of a supervisor's range of observation, she is often wishing for some means for giving full credit and fair rating for such professional service. By filling out the following form, art teachers can estimate their achievement while in professional service:

1. No. of art books read . . .
   Titles:
2. No. books on general education read . . . .
   Titles:
3. No. art magazines read regularly . . . .
   Titles:
4. No. general education magazines regularly read . . . .
   Titles:

*Notes from Personal Health Standard and Scale published by Teachers' College, Columbia University, New York, N. Y.

5. Miscellaneous professional reading ....
   Comments:
6. No. definite research projects carried through as for a talk, article, teaching or other objective ....
   Comments:
7. No. weeks in study for credit or otherwise as evening school extension or correspondence work, summer school, systematic private study ....
   Type of study:
8. No. days educational travel ....
   Value:
9. No. visits to other schools ....
   Where:
10. No. sessions school institute and conventions ....
    Where:
11. No. art lectures and programs including Kal. Inst. of Arts ....
    Comments:
12. Outside professional practice ....
    Comments:

STUDIES IN GENERAL PERSONALITY

I. Dress. Always well groomed, dressing with distinction as to style and correctness as to occasion; never considering "anything will do everyday."

"Dress and address, those are listed in their chronological order rather than in their order of importance, for the first impression taken ninety-nine times out of a hundred is an eye impression."

"Dress is the table of your contents."—*Lavater*

"As to matters of dress, I would recommend one never to be first in the fashion nor the last out it."—*J. Wesley*

II. Posture and Carriage. Habit of erect standing and sitting posture, grace and lightness on the feet, tabooing the one-time popular "Debutante slouch."

"A knowledge of stature and correct posture is necessary if any degree of personality or individuality is to be emphasized. To stand correctly is the first requisite of the graceful figure. In the beauty of correct posture lies much of the charm of many of the celebrated pieces of sculpture."—*Picken*

III. Character. Integrity, sincerity, genuineness, soundness of moral principles, giving no question as to correctness of life.

"Character is like stock in trade, the more of it a man possesses, the greater his facilities for making additions to it. Character is power, is influence; it makes friends; creates funds; draws patronage and support and opens a sure and easy way to wealth, honor, and happiness."—*J. Hawes*

"If you would create something, you must be something."—*Goethe*

"People best show their characters in trifles, where they are not on their guard."

"You know I say just what I think, and nothing more or less. I cannot say one thing and mean another."—*Longfellow*

"Integrity is the first step to true greatness."—*C. Simmons*

IV. Self Reliance. Self confidence, not self pity.

"Self reliance comes with a well balanced body and a well balanced mind."—*Babson*

"Faith and optimism combined with incessant endeavor will triumph over almost any hurdle in life."—*Charles Lee Cook*

V. Responsibility. Devotion to duty, dependable, never unreliable and tardy in relation to appointments.

"Responsibility walks hand in hand with capacity and power."—*Holland*

"I do every piece of work as if my whole future depends on it."

VI. Judgment. Rational behavior; freedom from impulsiveness and temper; charitable and fair both in giving and receiving criticism.

"The seat of knowledge is in the head, of wisdom in the heart. We are sure to judge wrong if we do not feel right."—*Hazlitt*

"Be charitable and indulgent to everyone but thyself."—*Joubert*

VII. Reserve. Poise, dignity, balance.

"Reserve is the truest expression of respect toward those who are its objects.

"Poise and not pose is one of character's most forceful manifestations."

VIII. Tact. Nice discernment and delicate skill in saying and doing exactly what is expedient or suitable in given circumstances.

"Tact comes as much from goodness of heart as from fineness of taste."

Three of the "Ten Commandments of Salesmanship" are, "Be agreeable; don't argue, and be human."

One form of tact is "Giving away praise."

IX. Courtesy. Charm of manner; social graces. The aptitude to adjust oneself to one's surroundings, never to seem ill at ease.

"Life is not so short but there is always time for courtesy."—*Emerson*

"Small kindnesses, small courtesies, small considerations, habitually practiced in our social intercourse, give greater charm to character than the display of great talents and accomplishments."

"Prettiness does not matter. If a woman has charm and energy, she can secure whatever she desires, love, success, power."—*Sarah Bernhardt*

X. Modesty: Humility

"Humility and modesty are the sobriety of the mind as temperance and chastity are of the body."—*Whitecote*

"The rich personality, like the deep river, courses along rhythmically. It is unobtrusive, unspectacular. It does not flash; it glows. It never behaves unseemly and is not puffed up."

XI. Appreciation, Friendliness, Democracy. Having a wide friendliness toward many, never cliquey with a few or having a superior feeling toward any.

"Life is to be fortified by many friendships."—*Sidney Smith*

"Your little child is your only democrat."—*Mrs. Stowe*

"If a man does not make new acquaintances as he advances through life, he will soon find himself left alone. One should keep his friendships in constant repair."—*Johnson*

"The only way to have a friend is to be one."—*Emerson*

"There is a sound, logical reason for advancing a man who appreciates his superior, for this appreciation implies understanding of his employers' aims, and sympathy with his methods."—*American Magazine*

XII. Enjoyment of Beauty

Never lose an opportunity of seeing anything beautiful; for it is God's handwriting—a wayside sacrament. Welcome it in every fair flower, in every fair sky, in every fair face, and thank God for it as a cup of blessing."—*Emerson*

"There is a deity within us who breathes that divine fire by which we are animated."—*Ovid*

"The grand essentials to happiness in this life are something to do, something to love, and something to hope for."

"All who would win joy, must share it; happiness was born a twin."

"Happiness is a sunbeam which may pass through a thousand bosoms without losing a particle of its original ray."—*Jane Porter*

XIII. Voice

"There is no index of character so sure as the voice."—*Tanered*

"How often you are irresistibly drawn to a plain, unassuming woman whose soft, silvery tones render her positively attractive."

STUDIES IN DYNAMIC PERSONALITY

I. Personality: A comparison may be made between personality and an automobile. General personality is like the appearance in proportion, line, color, polish, as well as the comfort of its cushions. Dynamic personality corresponds to the parts that involve motion, the motor, self-starter, electric current, gas, and also the driver at the wheel.

II. Ability may be regarded as a cold motor. Certain things which we call traits of dynamic personality are what make the motor go."—*American Magazine*

III. "The world's workers have always been divided into two classes—those who lead and those who follow—men who keep in the beaten track and those who leave it to blaze their own trail. Genius is oftener a matter of sheer hard work than of inspiration."—*Spillman*

Dynamic Personality—three kinds.

a. The superior general personality, charming to meet but weak dynamically, little initiative, waits to have things suggested to him, slow even in following suggestions, a follower like the car that has to be towed.

b. The driving, dynamic person but possessing a poor general personality, the talkative, hurried, fussy individual who uses up a lot of his own energy and that of other people unnecessarily because through lack of concentration and foresight he has to constantly call people for conferences or service, etc. Often an aggressive individual whose lack of tact brings about opposition and ill feeling, who drives over people's ideas and feelings, regardless of conse-

quences to reach his goal, who does much self advertising and demands notice and credit, like the car with the open cutout, frequent honking, puffing exhaust, rasping brakes and rattling machinery whose driver disregards traffic signals, the rights of pedestrians, etc., in his frenzied desire to achieve his goal.

c. The person with both general and dynamic personality of a superior type is like a fine appearing, quiet, powerful motor that follows its well directed course with certainty, precision and safety. Such a person, while having a deep well of glowing enthusiasm, is well balanced, has orderly habits to conserve time and energy, absolutely knows his goal, perfectly organizes each step of procedure, lubricates any friction with the oil of friendliness, and his personal charm and sure ability commands and carries with him the co-operation of all concerned. Constantly alive to every old or new thing that has bearing on the thing at hand, alert to the success of each successive step in his project, he reaches the culmination without ado.

IV. "Enthusiasm makes a man eager, energetic, optimistic, gives him courage, belief, vision." It is like the electrical force and gas pressure which is effective when connected up with machinery that goes. The quality of this force determines the action of the motor.

V. Initiative may be compared to the ignition and self starter which connects the power of enthusiasm with the motor of ability and starts action.

"Initiative is so priceless an asset that you should go out of your way to encourage it."

"An eagerness to be serviceable in unexpected ways is an important factor in successful headway."

VI. Leadership is the motorist at the wheel, the brain power that guides the force produced by ideas combined with enthusiasm and initiative. Factors of forcefulness are effectivenesss of speech, self confidence, initiative, resourcefulness, ability to accept and use criticism, self control. "To be a leader in any movement one must cultivate the habit of backing his own judgment. He must storm the situation and stand by his guns."

VII. Determination in overcoming counteracting factors is the will power or the motor taking hold. Counteracting factors may be improper combination of units that do not fit together, friction of parts that should work together but do not for lack of oil of tactfulness, material not correctly prepared for service, lack of illumination, bad roads or congested highway causing a difficult environment. A strong native motor of ability makes the grade. "To fix your eyes resolutely upon a given goal shortens the distance to its attainment." Think constructively of the things you want; visualize them vigorously.

"A man's ideal is the most important thing about him."

Look back over the various plans you have made during the past years. Enumerate all you can remember, and see how many of them you have actually put through.

VIII. Executive Capacity is the ability to manage people and affairs, the orderly arrangement of machinery expertly guided by right leadership that not only guides the wheel but effectively operates the clutch, brakes and accelerator, and expedites the execution of all repairs. "The man who can organize the brains of other men, who has the faculty of inspiring them to the accomplishment of an undertaking, and the moral courage to battle through to victory without shifting responsibility or crying quits, is the man who has executive ability." The person without executive ability allows his work place to get cluttered up with things, does not check up on shortage of materials, and neglects securing needed repairs or equipment, has little sense of passing time, frequently tardy, and feverishly works long overtime, gets nervous and exhausted because of lack of organization and forehanded planning.

"I will study myself systematically, take an inventory and list my good points and my bad points. I am determined to be strong in exactly the points where I am weak. I will treasure as gold nuggets criticisms that come from friends and associates."

How to Make Wire Dolls

VERA B. EDWARDS
Kendallville, Indiana

THE quaint frolicsome doll illustrated is made almost entirely of wire and smartly dressed in crepe paper slashed to crisp fringe. It is easily and quickly made, and can be both useful and entertaining. The original was made to pose enticingly on top of a box taken to a supper where boxes, each filled with food for two, were sold to raise money for a class fund. The skirt and hat of the costume were of bright orange color, while the body, arms and legs were white. The box was wrapped with orange colored crepe paper. The features of the doll were drawn with India ink. The doll was fastened to box cover with spool wire wrapped with crepe paper.

By bending the arms and legs and body a wire doll can be posed in many amusing and picturesque attitudes, and is charmingly quaint placed in different spots about the house. In making a doll for this purpose, select carefully the color of the paper for costume so that the doll will seem a real part of the decorative plan of the room.

Materials

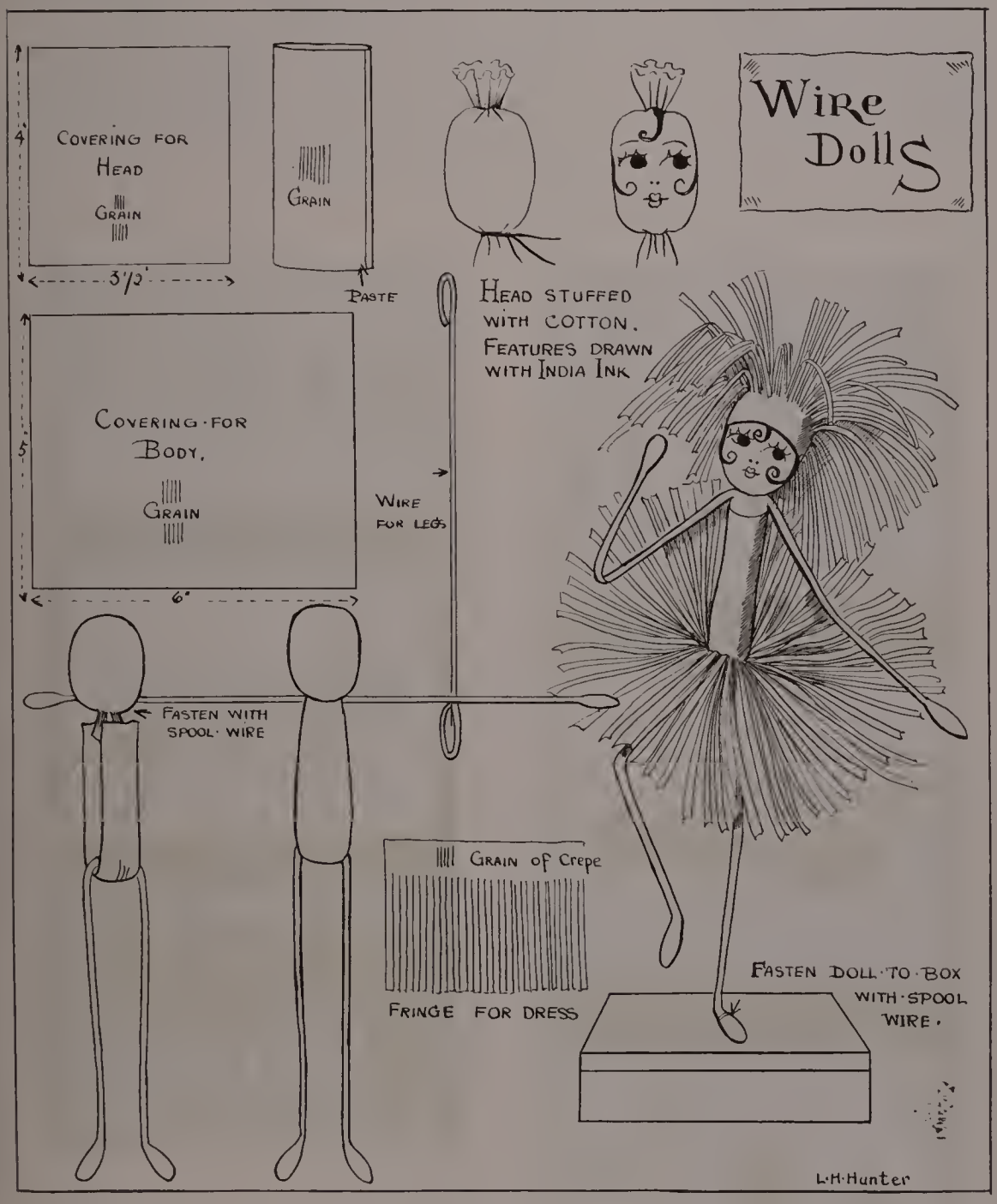
One packet of each color crepe paper is required; three No. 15 heavy wires, spool wire, a bit of cotton, paste and India ink. Cut two of the No. 15 wires in two in the center, providing four pieces of equal lengths. These are for the arms and legs. Bend each wire back about one inch at both ends as shown for hands and feet. Cut a 10-inch length of wire for the body. Wrap all the wires; then, with strips of crepe paper ¾ inches wide folded lengthwise in the center, wrap until the desired thickness is achieved, about ¼-inch thick for the arms and legs, and ½-inch for the body, keeping quite thin or tapering at the ends.

To make the head, cut the paper according to the measurements shown. Form a firm ball of cotton about 1 inch in diameter, wrap it with the paper covering and fasten at top and neck with spool wire. Draw in the features with the ink or, of course, water colors can be used to tint as desired.

Bend wires for legs and body and put together as shown in the lower left-hand corner of drawing and fasten the head to body with spool wire. Fasten the arms in place by twisting tightly the length of wire provided for arms once around the neck of the doll. Bend at elbows as desired.

The doll is now ready for its frivolous costume. Cut two strips of paper fringe, one for the head dress and one for the skirt. Cut the strips 3½ inches long and 3 inches wide, grain of the paper up and down. Cut the fringe with the grain of paper, leaving a band at top ½ inch wide to fasten around head and body. Fasten the cap to head and skirt to body with paste.

Cut covering for body and wrap around the body wire. Paste down the edge in the back.



A WIRE DOLL WITH FRIVOLOUS COSTUME, DESCRIBED BY VERA B. EDWARDS, KENDALLVILLE, INDIANA

A still more strikingly gay and colorful effect can be achieved by cutting several thicknesses of fringe for hat and skirt each of a different color. The purpose for which the doll is intended will suggest color combinations interesting and appropriate; red, white and blue, would be suitable for patriotic occasions; red and green for Christmas parties; the warm autumn shades like gold, henna, reds and browns for the harvest festival; the pastels for May and June, or the class colors for high school affairs.

BRUSH DRAWINGS WITH WRITING INK, MADE BY PRIMARY CHILDREN TO ILLUSTRATE STORIES AND OCCUPATIONS. RECEIVED FROM REGINA TIEGEN, SIOUX FALLS, SOUTH DAKOTA

ART FOR THE GRADES

HELPS IN TEACHING ART TO THE CHILDREN

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Ten Little Lessons in Color Study for the First Grade*

FRANCES S. LAVENDER
Ionia, Michigan

THE three-fold purpose in this series of lessons in color study for first grade children is this: first, to help the children to see color in nature and to compare it with a given standard; second, to teach them to observe the color combinations found in the commercial world; third, to give them many experiences in handling and arrangement of colors so that they may know how these colors will look when used together.

Lesson One—Primary Colors

The first grade color study is based on the three primary colors, yellow, red and blue, combined with the three neutrals, black, white, and gray. At the beginning of the lesson, give each pupil three squares of paper, 4″ x 4″, of each of the normal primary colors and three squares of each of the neutral colors. We have thus given the children their standards for judging and comparing the colors they see on every hand.

Take up the study of yellow: yellow is the sunshine color. It makes us cheerful and happy. It is our lightest color, etc. We call this normal yellow because it is the purest, clearest yellow that can be made. 1. Name things we eat that are yellow—lemons, butter, bananas, etc. 2. Name flowers that are yellow—daisies, buttercups, goldenrod, etc. 3. Look about the room for yellow things—pencils, flowers, dresses, etc. Lay the square of normal yellow next to each yellow object in the room and see if it is near normal yellow. Anyone who has yellow in his clothes stand up. Is it normal yellow, lighter or darker?

*The remaining five lessons in the study of color will appear in the next number of The School Arts Magazine

Children become very much interested in looking for yellow things. Ask each child to bring something yellow from home, some flower, fruit, vegetable, cloth, paper, etc. and compare it with normal yellow.

Study red: red is the color for love. We make our valentines with red because we send them to some one we love. We love red in the flag so our soldiers will love their country. Wonder how many boys and girls like red, etc. Study red in the same manner as yellow: first, by naming things we eat that are red; second, naming flowers that are red; and third looking around the room for red things and comparing them with the normal red square.

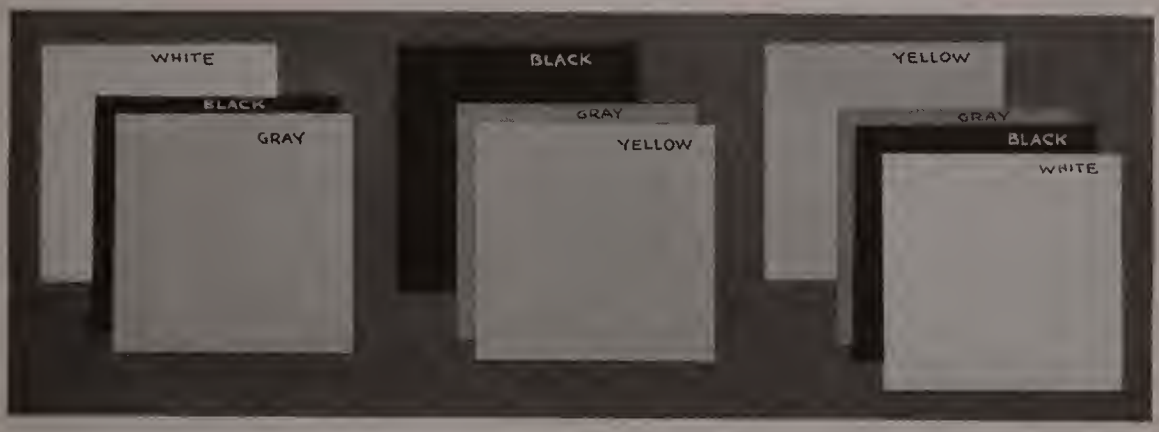
Study blue: blue is the color of the sky and water. Blue stands for truth. We say a boy or girl is "true blue." We have blue in our flag. What does mother use on wash day that is blue? Study blue in same manner as yellow and red and urge children to bring yellow, red and blue objects to school for the next lesson.

PRIMARY COLORS IN FRUITS AND VEGETABLES

Lesson Two—Neutral Colors

Review the last lesson on primary colors with the children and compare the yellow, red and blue things which the children bring with the normal squares of paper. (See vegetables and fruits gathered by one class.) Take up the study of the three neutral colors: black, white and gray. Give each pupil three squares, 4″ x 4″, of each color. Anything that is black keeps most all the sunlight that falls on it. Anything that is white keeps almost none. Since black keeps most all of the sunlight it is a warm color. We wear black and dark colors in winter. We wear white and light colors in the summer time because white does not keep much of the sunlight.

Gray is between black and white. Dark gray looks warmer than light gray. Look over the different gray things you see. There are many different grays all about us. We make gray by adding white to black. Our square is neutral gray. Study the colors black, white and gray in the same manner as the primary colors. First, look around the room for



NEUTRAL COLORS AND A PRIMARY COLOR

black, white, and gray objects. Compare each with the square given the pupils. Second, look over the clothes. How many have black, white or gray, in your clothes? Compare with squares.

Lesson Three—Combining a Primary and Neutral

In this lesson we give the children their first experience of combining a color with the neutrals—black, white and gray. Give plenty of opportunity for working out as many combinations as possible. Experience with color is what we need.

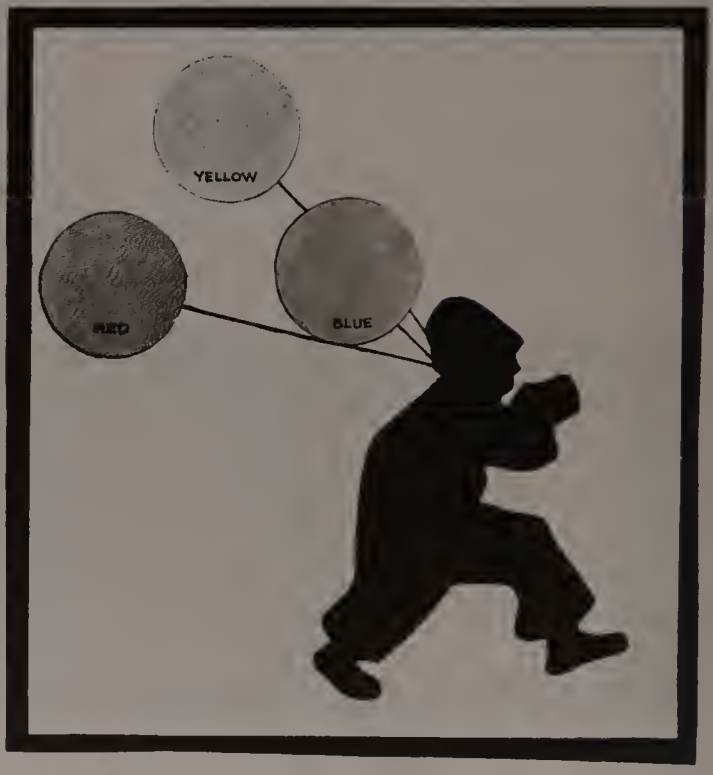
Study yellow combined with the neutrals. 1. Lay the three neutrals on the desk. Now lay a yellow square on each (see illustrations). Which do you like best? Which is the softest? Which is most snappy? Look for examples in the room. 2. Lay two neutrals together as black and white, gray and white, black and gray. Lay a yellow on top of eaeh one. Which do you like best? Which is softest? Which is most snappy? Look around the room for examples. 3. Lay three neutrals together and add the yellow. Which do you like best? etc.

In like manner study normal red combined with one, two and three neutrals and study blue combined with one, two and three neutrals. This is a splendid opportunity for variety in arrangement of colors. One teacher worked out fifty-four different arrangements of normal yellow combined with black, white and gray. Encourage the children to look at the arrangements

COMBINING ONE NEUTRAL AND A PRIMARY COLOR

ABOVE. A NEUTRAL COLORED ADVERTISEMENT AND ALSO THREE DIFFERENT ADVERTISEMENTS SHOWING THE USE OF YELLOW AND BLACK, RED AND BLACK, AND BLUE AND BLACK COMBINATIONS.

BELOW, THE THREE PRIMARY COLOR DISCS AND A DUTCH BOY, A COLOR WHEEL THAT FIRST GRADE CHILDREN WILL ENJOY MAKING.



which the children around them are making as well as their own.

Lesson Four—Study of Advertisements

Review the color combinations of last lesson. Each child should make three combinations of yellow and neutrals, three of red and neutrals, and three of blue and neutrals. Always ask children to make a decision as to the one combination they like best in each color.

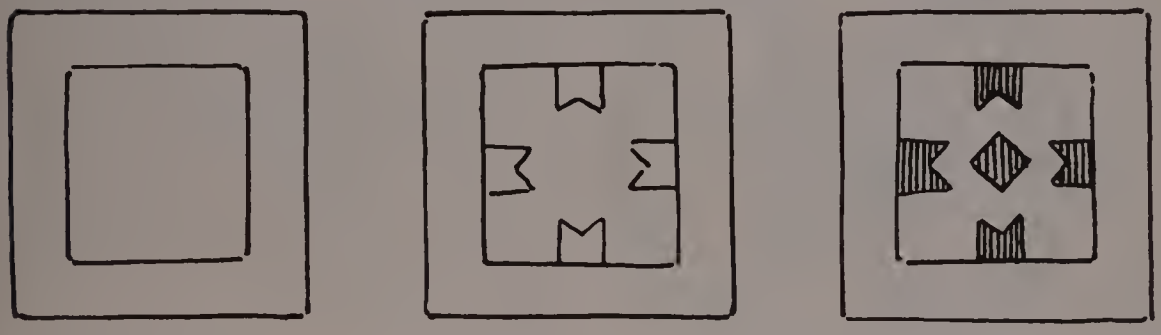
The teacher should have six or eight copies of the *Saturday Evening Post* or similar magazine that has a number of ads using just one color with the neutrals. Conduct the class as a whole first. Ask pupils to take one of each of their colors in hand. Come around the table or desk and study the ads with the teacher. Turn over the leaves of the magazine until an ad using yellow, red or blue with black, white and gray is found. Compare the color in the ad with the normal. Compare the black and gray with the squares. Study six or eight ads; then divide the class into groups of five or six pupils. Each group study from one magazine. This study should teach the children to look for ads in magazines at home. Each one should bring several ads from home for the next lesson. Mount the best ones, and pin them on the display board.

Lesson Five—Color Wheel

Each pupil will enjoy making a color wheel which will help fix the color positions in mind. Use patterns for boy and disks so that color wheel will be as perfect as possible. Pin the color wheels above blackboard and leave them there for a number of weeks so that children may see them many times a day.

A Simple Lesson in Design and Color

JESSIE TODD
University of Chicago, Chicago, Illinois



IN THIS lesson the children were each given a square of ordinary drawing paper. They covered it with a wash of yellow. When this was dry, they were ready to make the design. The teacher said, "I will show you another way to make a design in a square." Each child drew another square inside of the big square. Then the teacher drew a diagram on the board. She made several examples to illustrate what she was saying.

She showed them how they might begin by putting a design unit in the

center of each side of the square. Then they could go ahead and try to fill the square.

As you remember, they had a yellow coat of paint on the square. The teacher limited them to orange and green. She showed them how orange is made partially of yellow and so is green; so they have something in common. With the yellow undertone also, the result was a harmony.

On another day, they began just as in the former lesson, but they used the color scheme red, yellow, blue. The yellow undertone helped to harmonize the blue and red.

Color in the Grades

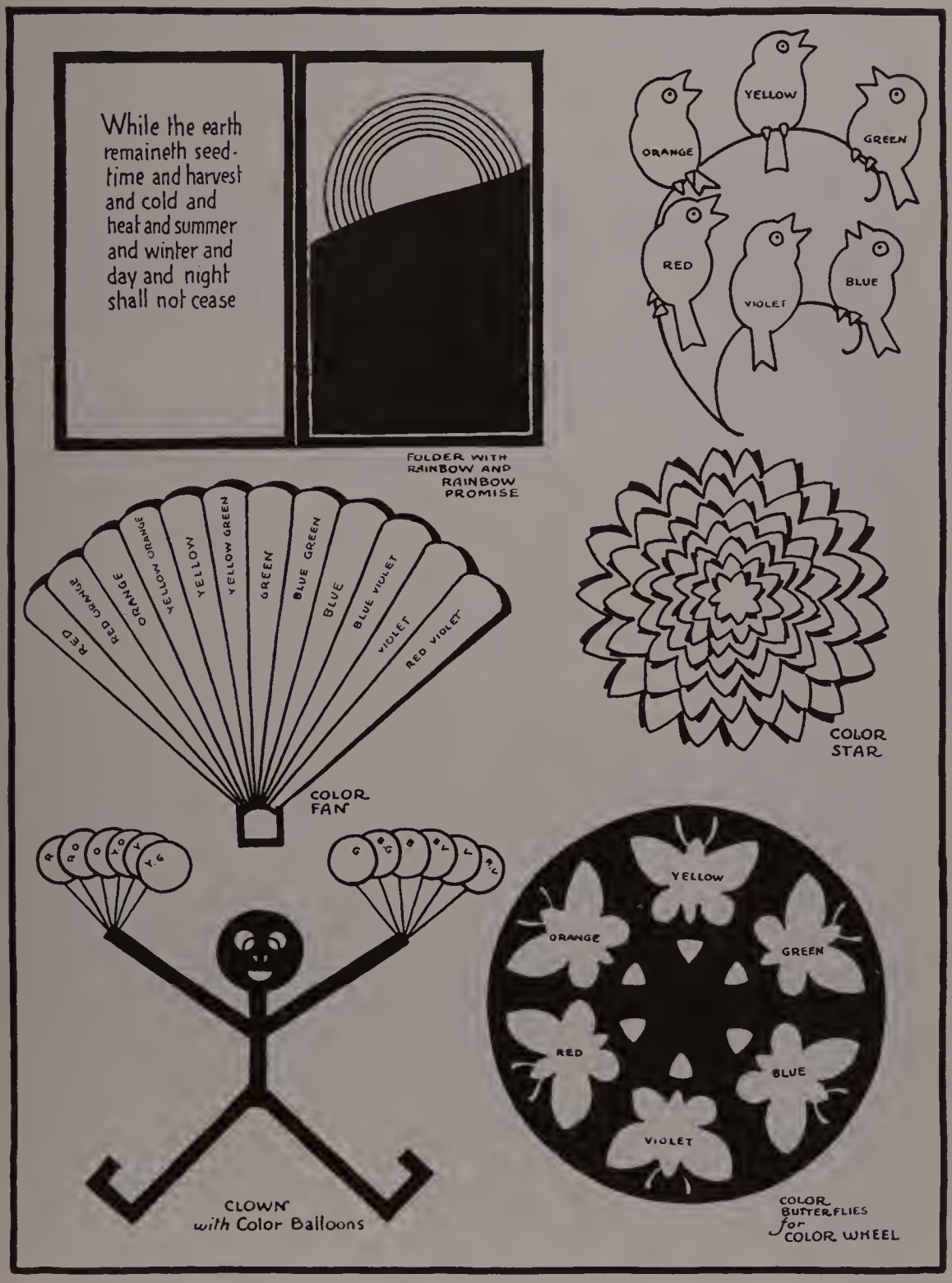
ELLA DePASS
Camden, South Carolina

IT SEEMS to me that it is much more important to teach children the beautiful color combinations than to teach them to draw apples and candlesticks. For the latter knowledge only about one out of every hundred will ever have any practical use, while the former every one unconsciously uses each day. Why do we say that this person has good taste and that one vulgar? Is it not because one knows which colors are beautiful together and the other does not? Certainly there is no reason why the coming generation should not have "good taste" if our public school art teachers properly stress this phase of their work.

Of course, it is not a mere matter of teaching theoretical color schemes. We do not want our little girls wearing red dresses with green sashes simply because red and green are complementary and therefore beautiful together. That is the difficult point. We must show them that the colors which make up a very effective and perhaps beautiful advertisement would never do for a dress.

In the grades I found that by having the children study the little girls' plaid dresses and the little boys' ties and sweaters they soon knew which colors were pretty together. I would place one little girl before the class and have them tell me what color scheme her dress was. They took great delight in knowing whether Mary's dress was monochromatic or complementary!

I feel that I benefited these children more by teaching them these things than I would have had I concentrated on apples and candlesticks. I am sure that my girls will never wear red hats with pink dresses nor my boys approve of their sisters' doing so.



GOOD IDEAS FOR COLOR HARMONY CHARTS FOR TEACHING COLOR IN THE GRADES

Snow Modeling

INDIANOLA WILLCUTS
Supervisor of Art, Duluth, Minnesota

SNOW modeling is a fine problem for worthy use of leisure time. It affords much joy to the sculptors, and arouses keen appreciation from the public. This is a problem for all pupils in grades IV-VIII and high school.

Approach. With the help of the children, the teacher should make charts on animals, birds, figures in action and sculpture. The *Geographic Magazine* for November 1916 and May 1918 have excellent material on animals. Silhouettes of animals and figures are helpful. Post cards and photographs of animals in sculpture may be secured from the Metropolitan Museum in New York City. From suggestions found in the pictures the children may make models in clay as a preliminary to a snow modeling contest. Exhibit these models with a poster for the contest in a store or bank window.

Two ways of modeling in snow:

I. A wooden frame may be used. Select a picture of an animal. From this get the proportions in inches. This should be carefully planned. From these proportions build a rough framework of wood using the proportions in feet instead of inches, that is if the back of a buffalo measures four and one-half inches in the picture, build the frame for the back four and one-half feet long.

The boards for the legs must be at least one foot or one and a half feet longer than the legs are to be when finished. This extra length of framework must be pushed down into the mound of snow on which the model is to stand. This affords good support. When the frame has been carefully placed on the mound, begin to pack snow onto it.

If the weather is very cold, the snow will not pack well. This necessitates the pouring of water onto a pile of snow, from which the sculptor takes the moistened snow to build up his model. When the snow has frozen somewhat, portions may be cut away.

II. A mound of snow may be built up without a frame. Some boys find it much more helpful to pile up a solid mass of snow on the mound for the base and cut away portions as a sculptor does in marble. If this plan is to be followed, the snow must be well packed in a shape somewhat like that which the model is to have; for example, in modeling a dog sitting up on its hind legs, the pile of snow should be in the shape of a tall mound, slanting on the back. It is very often necessary to pour water onto the pile to help hold it together well. When shaped mound is quite firm, dig away portions with hands, chisels, spoons, small shovels, or any tool that will assist in making the object as excellent as possible. Do not add buttons, coal, etc., for eyes or face. Think of the model as a piece of sculpture. The chart on sculpture will help here.

Helpful Suggestions:

1. If possible, plan a snow modeling

SNOW MODELLED ANIMALS MADE BY THE PUPILS OF INDIANOLA WILLCUTS, ART SUPERVISOR OF DULUTH, MINNESOTA

TWO SNOW SCULPTURES BY THE BOYS AND GIRLS OF DULUTH, MINNESOTA

contest. Offer prizes of some sort. This will need the co-operation of some club, or of some of the business men in town.

2. Boys who are gifted and some that are not will want to enter the contest. A very good plan is to encourage those who are not gifted to help some boy who is, by piling snow, carrying water, etc. Of course, the boy who wins a prize shares it with his helpers.

3. Insist on all models being placed on a snow mound about one or two feet high, as this gives the object a more attractive appearance, unless it is something like a team of oxen or a polar bear which needs no mound. The models are better seen by citizens, and placing them on a mound follows the sculptor's plan of placing his model up nearer the eye level for the observer. (Chart on sculpture will help get this point over.)

4. Make all objects large if possible. Frequently a boy is able to make one life size.

5. Place all models in conspicuous places, so that passers-by may enjoy them. People are amazed at this snow sculpture.

6. To encourage especially gifted children, solicit the help of citizens by asking them to let boys model in their yards. A small sum should be paid to each boy. Teacher may take orders for these models.

7. Hold a contest some Saturday for speedy modeling. A park or open square is the best place. This is cold

hard work for the boys and a hot lunch at noon should be served to them. Award prizes if possible.

8. Take pictures of all models. Newspapers are eager to give publicity to snow modeling.

9. Make charts on snow modeling. Mount kodak pictures on them with stories about the modeling, the contest, co-operation of citizens, etc. Keep these for exhibit in the spring or for the county or state fair.

10. Encourage children who must eat their lunch at school to model in the schoolyard at noon.

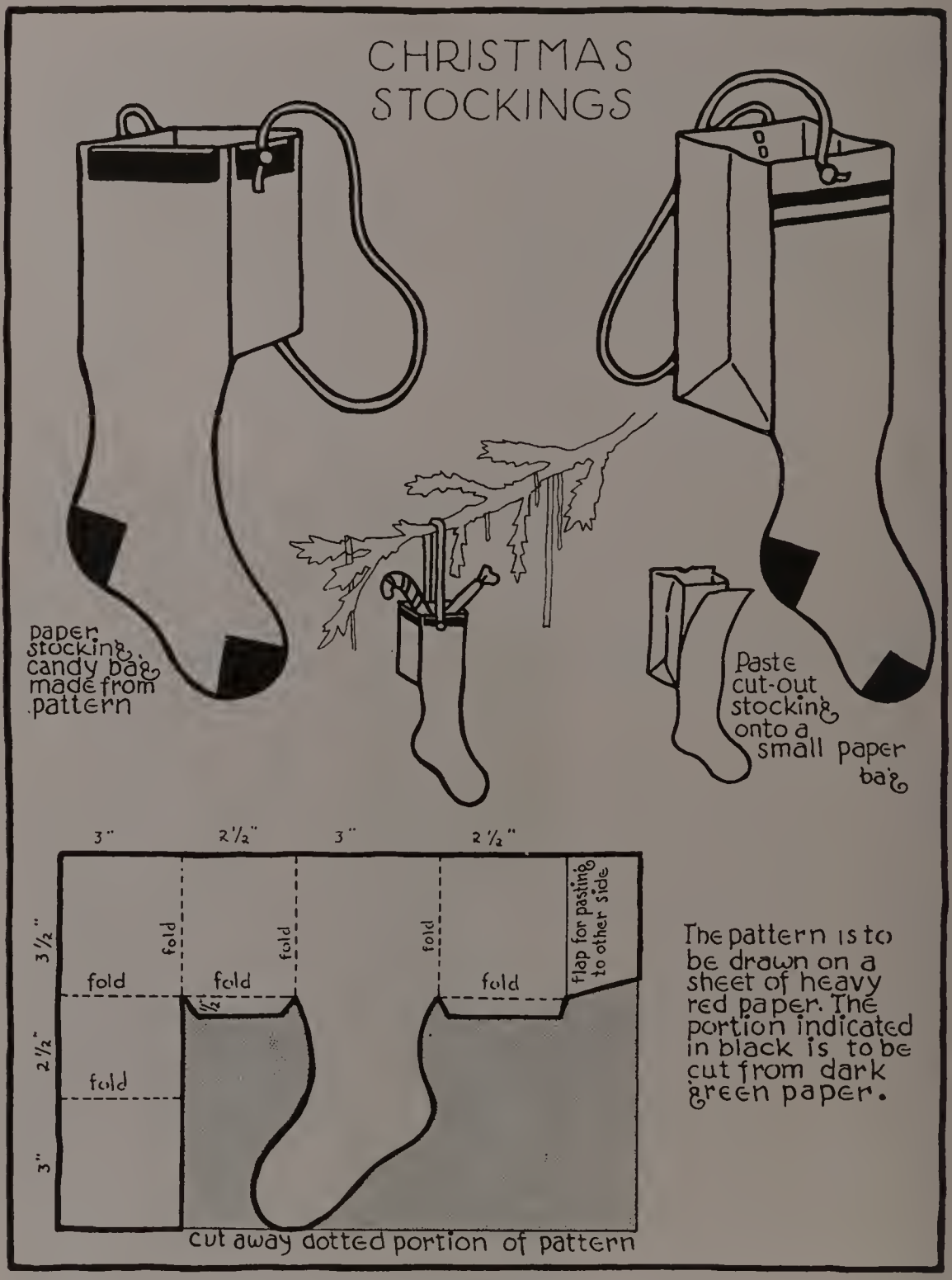
11. If the weather turns warm, cover objects through the day. More snow may be added at night.

How to Make a Gypsy Costume

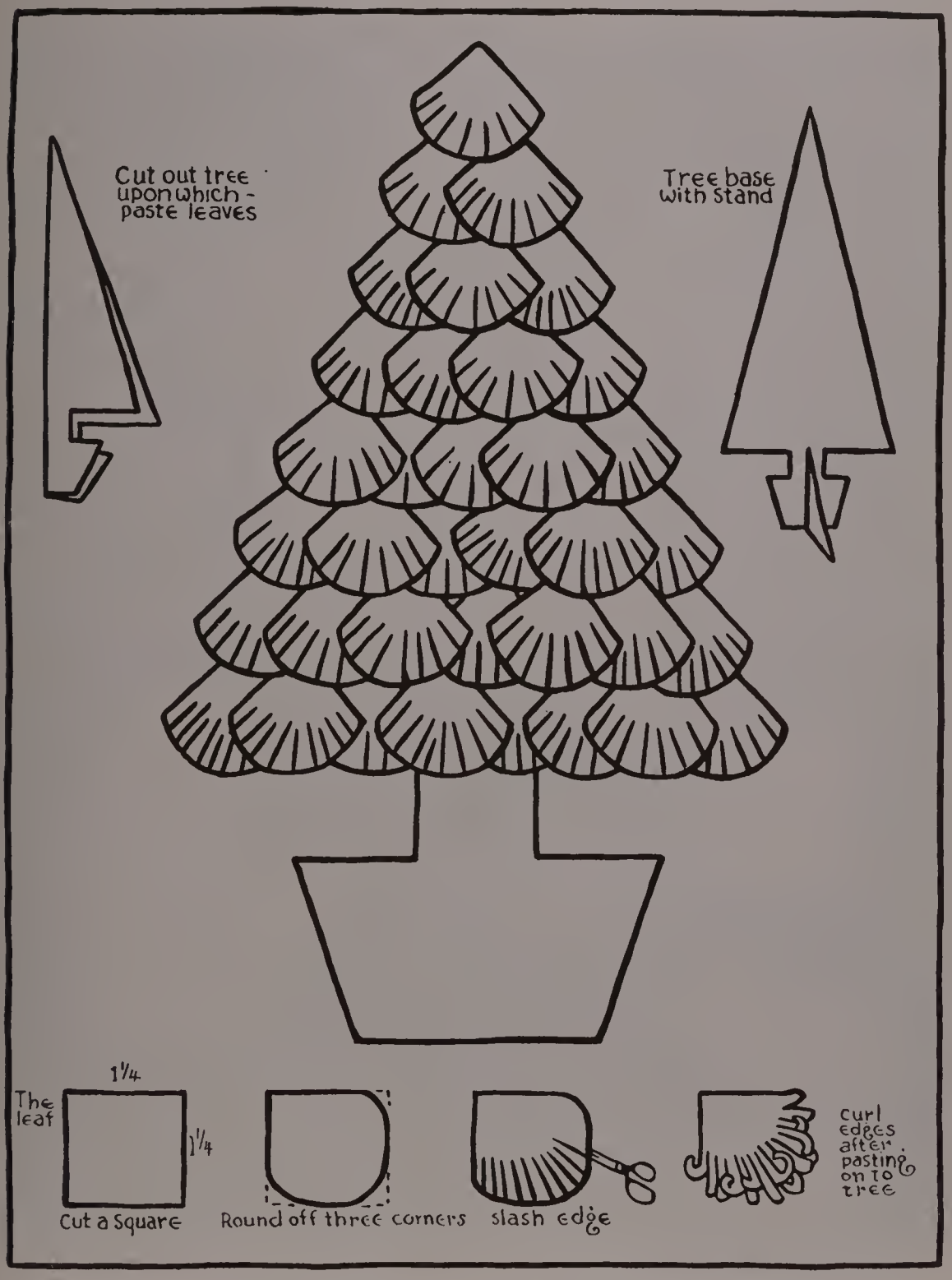
AGNES CURTIS
Harrington Park, New Jersey

IT IS really very easy to make a gypsy costume.

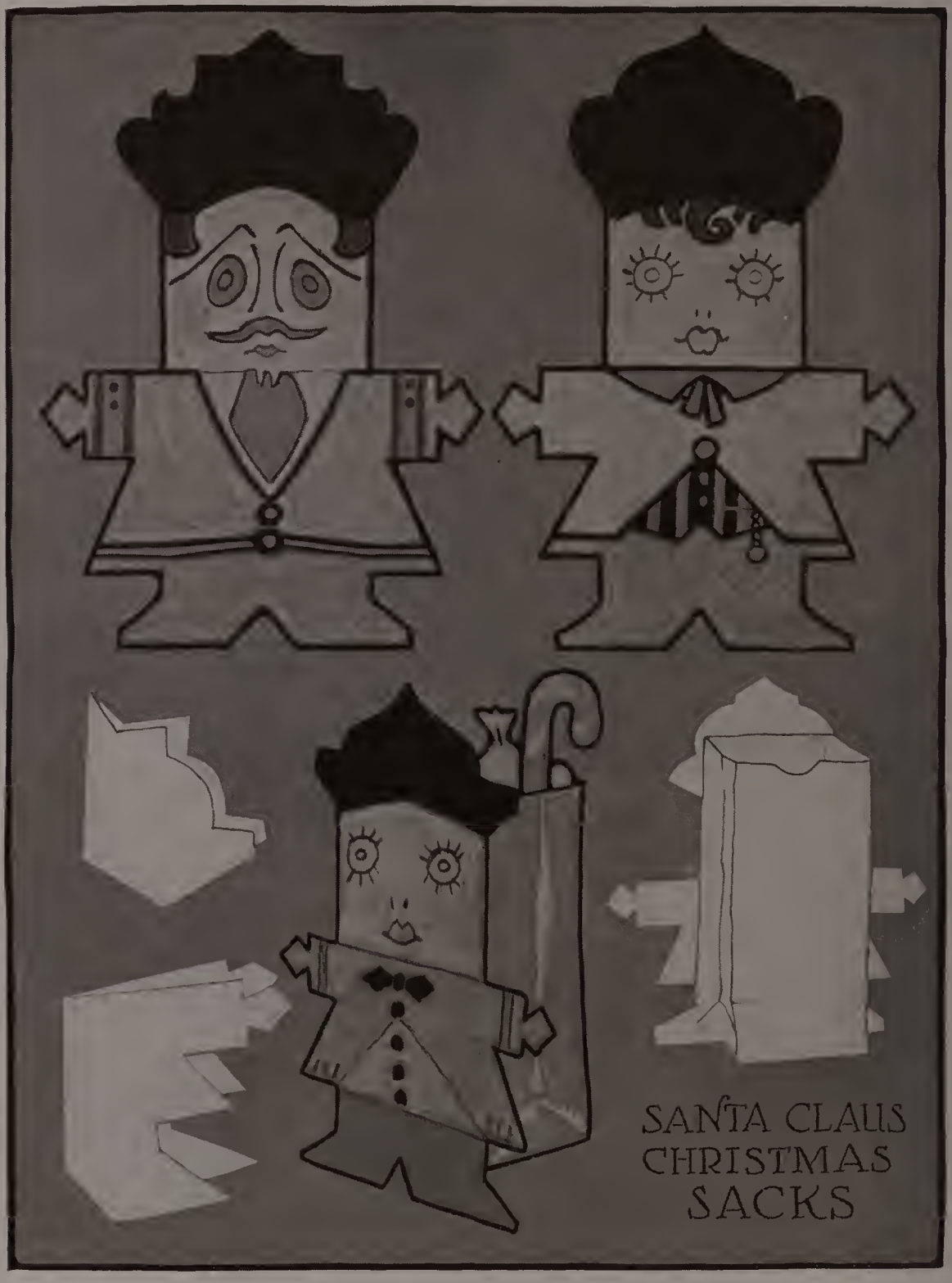
First fashion a muslin slip for the foundation. Then from a double thickness of white or pale yellow crepe paper make a sleeveless blouse. If the skirt is to be more than twenty inches in length, stitch it together lengthwise on the sewing machine. Gather along one edge and sew it to the foundation at the waist line, thus making a very full skirt. For the sash cut a wide strip of red crepe paper and tie it around the waist. Leave ends which have stripes of yellow crepe paper pasted to them. Make the bandana scarf of red, green or yellow crepe paper and knot around the head with the ends hanging at one side. Make the bodice of a double thickness of black crepe paper and bind it with the same color crepe paper which is used for the skirt. Ruffs for the neck and the wrists may be made of any bright color.



STOCKING BAGS FOR THE CHRISTMAS TREE, DESIGNED BY LYDIA WILLIAMSON, ART TEACHER, DENTON, TEXAS



A CHRISTMAS TREE AND HOW TO MAKE IT. DESIGNED BY P. W. DIEHL, ART SUPERVISOR, VANDERGRIFT, PENNSYLVANIA



SANTA CLAUS CHRISTMAS SACKS MADE WITH COLORED CUT PAPER AND ORDINARY PAPER BAGS MAKE DELIGHTFUL, COLORFUL TREE OR TABLE DECORATIONS FOR THE HOLIDAY. DESIGNED BY LYDIA WILLIAMSON, ART TEACHER, DENTON, TEXAS

Christmas Trees! Christmas Trees!

ETHEL WILLIAMS
Covington, Georgia

THIS Christmas Tree border will delight the heart of everyone, teacher and pupils alike. Its glistening icicles and realistic snow give one the thrill peculiar to Santa Claus time.

The pattern for the trees may be cut from any thin paper folded at center, as in illustration. From this pattern cut trees from heavy green paper. A red surface makes an attractive background for the trees. This may be of red calico in strips 10 inches wide or Dennison's crepe paper cut in 10-inch widths—in this way one package of paper makes twenty feet of border. If crepe paper is used I find the following the most satisfactory plan—I pin the crepe paper to wrapping paper cut in 10-inch strips like the crepe paper; this gives the crepe paper a much longer life and does away with the stretching and tearing when the paper is used without any reinforcement.

Paste the trees at regular intervals, taking care not to have the tips of the boughs pasted down. They are now ready for decorating and oh! what fun. One package of icicles will trim as many trees as anyone will wish to use in a border. These are festooned all over the trees—the tips holding them in place. For further decoration the pupils may cut pictures of toys from magazines or make decorations from colored paper—they always have ideas of their own and it's a teacher's business to provide exercise and use for these ideas. The snow is absorbent cotton—little pinches stuck on at random with a little paste. The work on the border is educational as well as artistic and the effect of the whole border assembled is charming.

Christmas Tree Trimmings

PHILOMENE CROOKS
Art Teacher, Duluth, Minnesota

HAVE you ever given children the opportunity to make their own Christmas tree trimmings? It is great fun and some lovely tree decorations can be made. I shall have to tell you how it was carried on by my pupils.

First came the string ornaments. Besides stringing cranberries, I allowed the children to bring popcorn and string it. The fluffy white kernels were then tinted in many shades with water colors. This proved very effective when the popcorn strings were draped about the tree.

Before telling how the ornaments were made, I wish to state that each child decided on his color combination before attempting to make any decoration. This was painted in water color on drawing paper, and had to have my approval before any further work could be done. The gold and silver that come in little round dishes were used but just to add finishing touches to the decorations.

After finishing our strings, we turned our attention to walnuts. These were carefully separated in the middle, the meats removed and the halves glued together again, being careful to insert the ends of a loop of cord inside the nut, to form a means of hanging it to the tree. They were then painted with water color.

One child had the bright idea of bringing eggshells from which the contents had been taken. The ends of a loop were drawn through a small circle, which was then glued over the hole in the eggshell, in such a way that the loop could be used as a handle. Some of the children who were good in drawing, were allowed to draw designs on these. They were then treated with a coat of water color.

During the next art period we gilded the pine cones which the children had gathered. Stars were next cut out and covered with tinfoil. Tinsel was sewed to the edges of these.

The boys and girls now wanted larger ball ornaments. None could be found made out of pasteboard. The children took the backs of their tablets, soaked them in a basin of water until thoroughly wet, and then fitted them over curved surfaces, such as cups, baseballs and paint pans. Two such disks had to be made for each ornament. After these were perfectly dry, we carefully removed them and glued the disks together, not forgetting our loop of cord for a handle. The balls were then decorated.

Cornucopias of tonal paper also add a decorative touch to any tree. Beads of different colors and shapes can be used to good advantage.

For the handle, the gold cord used in the wrapping of Christmas packages is much daintier than plain cord.

The preceding Christmas I had saved all of the Christmas cards sent to me by friends. The part of the card on which was written the sender's name was cut off. Two cards were given to each child. Envelopes were made to fit them. The children presented these greeting cards with the gifts they had made to their parents.

Teaching Drawing in Porto Rico

FRANK L. LAMONT
Arecibo, Porto Rico

THE art teacher in Porto Rico plans not only to teach drawing to the children but also to assist indirectly in the Americanization of the younger generation. He has the aim of teaching them to beautify their schoolrooms and their homes by making useful and ornamental products from materials at hand.

The course of study in art when part of the school development tends to emphasize the important days of American history, and American customs in general. Special drawings are made for Washington's and Lincoln's Birthdays, Independence Day, Thanksgiving, Valentine Day and Christmas as well as Columbus and Emancipation Days, and the pupils learn the significance of these holidays more readily on account of the drawings.

Considerable talent is found among the native pupils, although the classes often show great deficiency in color work while very creditable original designs are often produced in the seventh and eighth grades.

The next work of the teacher is to replace the ugly picture advertisements and chromos on the schoolroom walls with pictures of merit, pictures which tell a story or teach a moral lesson. There is hardly a remote schoolhouse in the hills which does not now through the efforts of teachers possess some valued picture of a president or prominent statesman to inspire the young native.

The art teacher calls his pupils' attention to the great scenic beauty of the country. There are flowers for every month of the year; the whole island is like a garden, and the children who keep the schoolroom supplied with flowers learn to notice and appreciate the beautiful climate and scenery. Abundant natural crafts material makes the study of different kinds of handicrafts easy if the teacher is inclined to follow out this project.

Practical Christmas Presents

PHILOMENE CROOKS
Art Teacher, Duluth, Minnesota

AFTER seeing some of the children throw into the waste basket the Christmas presents which they had made for their parents, I became discouraged. Upon inquiring, I learned that other teachers had had the same experience. I studied the problem and decided that it must have been because the gifts were not practical. The remedy to the situation was then easy to find.

For the next Christmas problem I planned practical things. I asked the boys and girls whether they would prefer to pay about thirty cents for the material and make gifts their mothers would really appreciate, or make the usual presents. The response was unanimously in favor of the useful present.

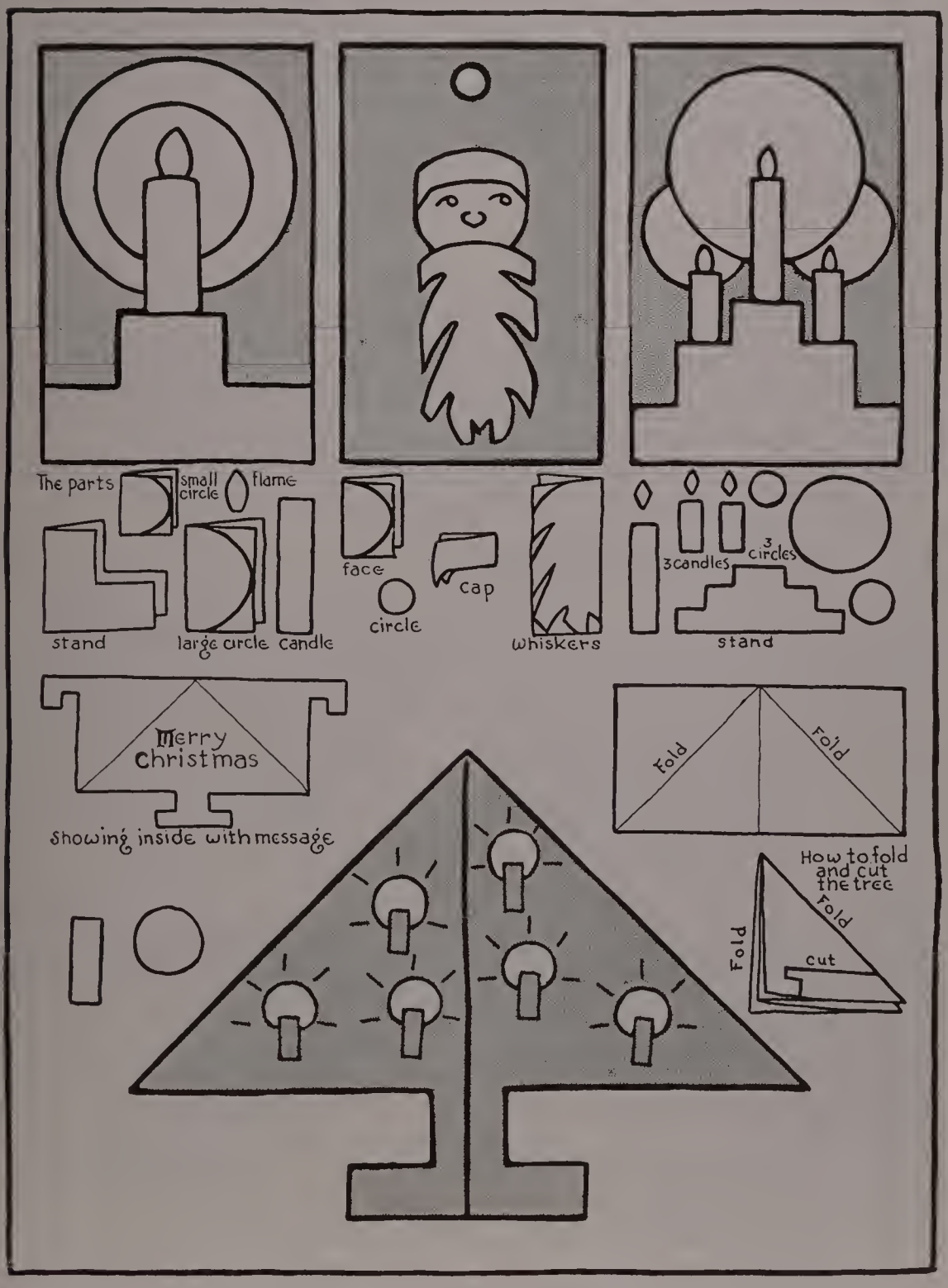
I then showed them a recipe box and a telephone screen, which I had made. Each child was allowed to choose the one he would like to make. Next came the plans and construction. This is how each gift was made:

First, by inquiring at the stationery stores, the most popular size of recipe box was found to be 5 inches long, 3 inches high and 3 inches wide. We drew our plans on cardboard, cut out the parts, pasted them together and made a box. We cut the lid as it is in regular recipe boxes, and used adhesive tape for hinges. The children thus learned how to proceed by making this trial box. The same process was repeated using wallboard instead of cardboard, and the very smallest brass hinges instead of adhesive tape. One child brought a small saw to cut the wallboard and one father who was a carpenter came to school and put on the hinges. The parts of the box were glued together. Next, the box was given a coat of shellac inside and out, followed by one of ivory enamel. The box was then fitted with recipe and index cards, 5 inches by 3 inches.

The telephone screen was more difficult to make. Again we drew our plans on cardboard, and cut out the parts. The panels were joined by adhesive tape. The pattern was then drawn on the wallboard, the parts cut and hinges put on, the same as for the recipe box. For this gift, we bought figured crepe paper which we cut and arranged to the best advantage on the front sides of the panels. This would form a good problem in design for an upper grade class. Next, the crepe paper was pasted to the wallboard panels. They were then placed under weights and left to dry. Two coats of shellac were next given to the screen. Narrow ribbon of a color that blended in with the color scheme was glued about the edges of the panels. The backs of the panels were enameled.

An attractive bridge pad can also be easily made by following the process used on the telephone screen. Hinges are not necessary, adhesive tape can be used. A pad of bridge records can be bought at any stationery store.

The recipe box cost each of the children twenty-five cents, and the telephone screen about thirty, although this price would vary according to the cost of the material.



CHRISTMAS CUT PAPER PROBLEMS FOR GRADE CHILDREN

The School Arts Magazine, November 1928

Eskimo Project

AUGUSTA CUSTER
Art Teacher, Merrill, Wisconsin

To the Teachers:
Read, "Children of the Cold," by Frederick Schwatka; "Little Eskimo," by Smith; "World Books," Encyclopedia; "Eskimo Twins," by Lucy Fitch Perkins.

Characters:
Ameya, little Eskimo girl, principal figure in the story.
Father, Mother, two brothers, and a baby.
Mystery, centered in the totem pole, which is covered with snow the first 17 lessons, and is not seen until Ameya moves to her summer home.

Color: Northern lights, snow capped icebergs.

Form: Hemispherical shape of the igloo; animals.

Time of year: Winter.

Aim: Appearance of Eskimo; dress; social conditions; animal life.

Procedure: Have the children draw or cut out the main subject of each day's lesson. Teachers collect, and from the best work, make a large poster, by mounting on a background suitable to the phase of the project.

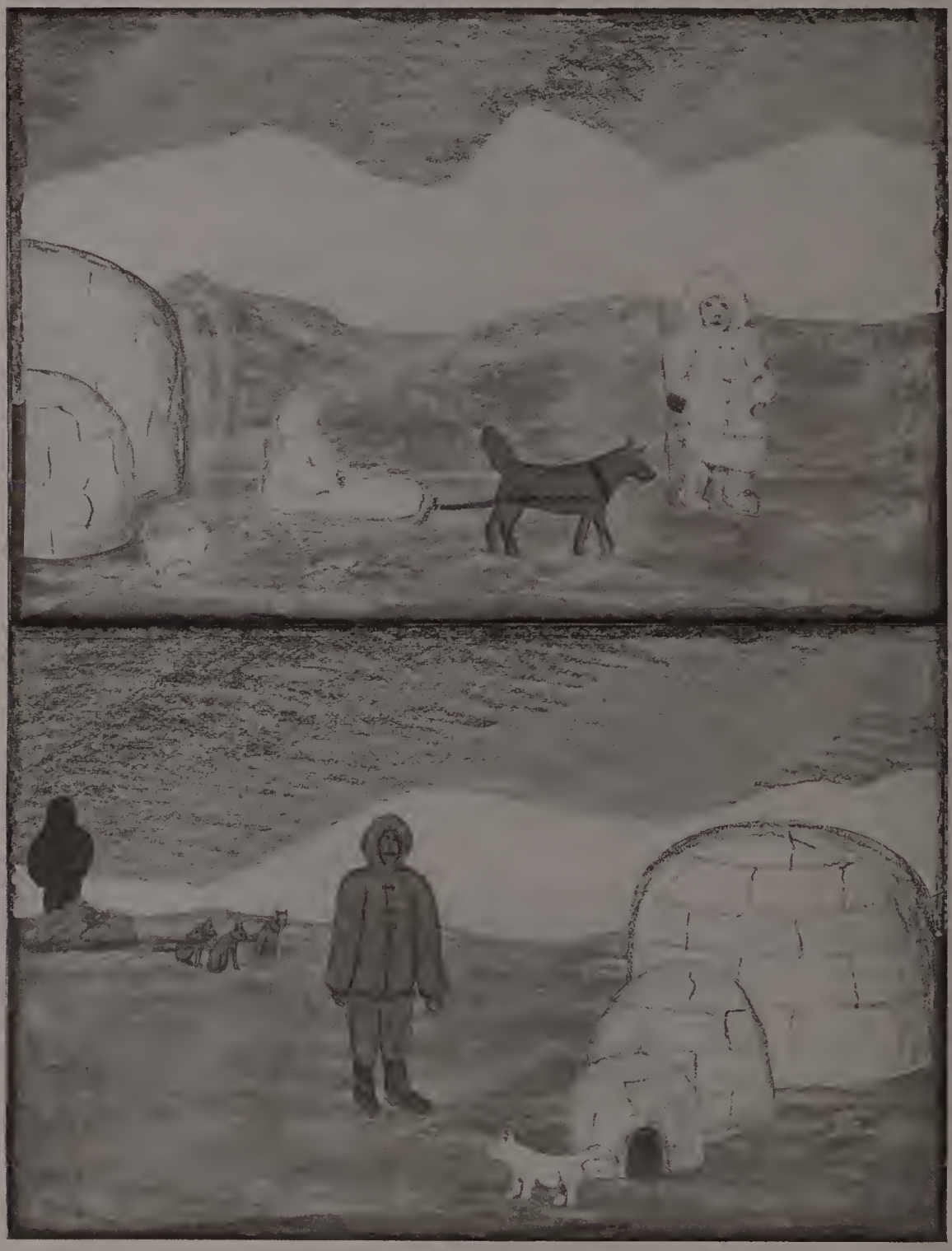
FIRST WEEK

1. Eskimo House (Igloo)
   Location, time of year, night; why?
   House built of bricks of ice covered with snow. Doors and windows, furniture.
   Source of light and heat (clamshell shaped soapstone vessel, moss wick, burn oil from walrus and sea lion, no smoke).
   Totem pole, covered with snow.
2. Ameya
   Underclothes: down from the breast of birds, feathers inside.
   Dress: polar bearskin; hood attached.
   Leggings and mittens of seal skin.
   Habit: washes face with grease. Plays with pet dog. (Totem pole outside.)
3. Ameya's Birthday
   Gift: sled runners made by father from bones, covered with skins tanned by mother, fastened to frame by brothers.
   Goes for ride with brothers and dog.
4. Stranger Arrives
   Alarm: dogs bark, why?
   Appearance: dark fur suit, purchased at store.
   What importance is this visit?
   Welcome news from afar.
   Merchandise, to trade for furs, ivory, etc.
   Matches, knives, mirrors, trinkets (totem pole).
5. Ameya's Father
   Appearance: short, thick, dressed in white furs.
   Occupation: hunts animals for food, oil, furs, and bones.
   Weapons: spear, bow and arrows, guns, knives.

SECOND WEEK

6. Polar Bear
   Appearance: long thick white fur, has black nose. Very difficult to see against the white snow, the shadow is more plainly seen.
   Habit: digs a hole in the soft snow and sleeps. Dogs smell breath through hole in the snow. Hunter spears or shoots.
   Uses: fur, meat.
7. Reindeer
   Appearance: like deer, shorter legs, all have horns, thick brownish fur.
   Habits: herds when wild. In 1892 there was danger of the Eskimo starving; the United States government through the Educational Bureau of Research, imported 1,200 head from Siberia, these have increased to 64,000 since 1916.
   Food: moss and seaweed.
   Uses: to drive, hides for tents, dried meat for winter, milk, cheese for winter (most valuable of all ainimals to Eskimo).
8. Sea Lion
   Appearance: short dark fur, 10 to 15 feet long, weight 1,000 to 1,300 pounds. Webbed feet, called flippers.
   Habits: lives in water but comes on shore.
   Uses: hunters cut hole in the ice, sit on ice

ESKIMO CUT-PAPER ILLUSTRATIONS MADE BY THE GRADE CHILDREN OF MERRILL, WISCONSIN, UNDER SUPERVISION OF AUGUSTA CUSTER, ART TEACHER



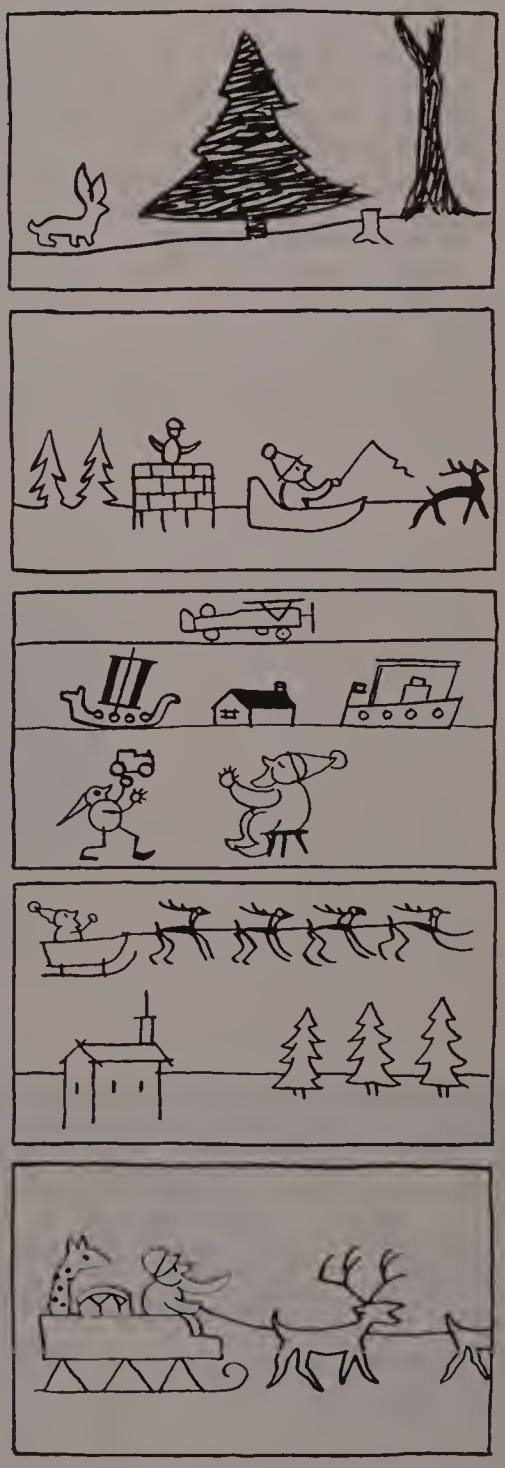
TWO MORE ILLUSTRATIONS MADE BY THE CHILDREN OF MERRILL, WISCONSIN TO ILLUSTRATE THE ESKIMO PROJECT DESCRIBED BY AUGUSTA CUSTER IN THE ACCOMPANYING ARTICLE

cake with spear and wait until seal comes for air. If they find a hole in the ice as the mother seal keeps it open so that the baby seals can get air, the hunter is sure to find baby seals on the ice ledge. Fur is very good, and the meat and oil.

9. Walrus (Name from Scandinavian meaning Sea Horse)
   Appearance: resembles seal, when grown weighing about 2,000 pounds, 10 feet long. Tusks 30 inches long, coarse hair on upper lip. Awkward. Webbed feet.
   Habits: lives in water, gets on icebergs, by means of feet which are vacuum soled. Fond of herbs on shore. Secures food with tusks, shrimp, oysters, etc.
   Uses: tendons for strings, teeth for weapons, lining of intestines for windows, oil to burn, hide and tusks for commercial purposes, blubber, meat for man and dogs.
10. Musk Ox
   Appearance: short thick legs, long shaggy hair, brown but patches of yellow on top of head and breast. Between ox and sheep. Horns of male are heavy covering forehead, curving around the face.
   Habits: herds, food—willows, lichens, grass.
   Uses: horns for cups, fur for robes, meat.

THIRD WEEK

11. Ameya's Brothers
   Appearance: clothes same as father and Ameya's furs.
   Occupation: hunting with dogs, bow and arrows, train dogs to drive, feed dogs. (When feeding a wolf appears). Fishing through a hole in the ice.
12. Sports of Children
   Materials: sleds, bows and arrows, hillside, reindeer horns. Procedure, place horns on hillside in the snow. Coast down and shoot at horns as they pass. Trains them to shoot. Draw circle on snow and shoot arrows up to see whose arrow will alight in the circle.
13. Rolling
   Children dress warm, go out on hillside, sit down and clasp arms around their ankles, and put their heads on knees and roll over and over like a ball.
14. Training Puppies to Hunt
   Material: fresh musk ox hides. Three or four boys.



CHRISTMAS DRAWINGS SENT TO THE SCHOOL ARTS MAGAZINE BY GRADE PUPILS UNDER THE DIRECTION OF JESSIE TODD

Procedure: two boys bend over place and place skin over them, carrying head in natural position. Another boy takes puppies and puts them on the trail; they see supposed musk ox, bark, boys shoot arrows at the hide and encourage the puppies to attack. Old dogs hear the noise and go out, but are not fooled for long; are shamed that they were deceived at all.

15. Sun Appears

Great event after long winter. Family go to high point to see sun for three minutes. Ameya takes her dog.

FOURTH WEEK

16. Prepare to go to Summer Home

Days lengthen; snow and ice melt. Igloo leaks. Father goes to find a new location near river. This means change of food. Mother and brothers follow with sleds, robes, dogs and reindeer if they have them. Totem pole.

17. Ameya's Summer Home

Appearance: tent of decorated reindeer skins. Totem pole outside. Ameya can throw her hood back; takes off one of her fur coats.

18. Totem Pole

Appearance: carved with grotesque figures, birds, animals, horns, etc.

Material: wood picked up from the coast, mast of a ship, tree trunk.

Significance: shows the heroic deeds of father or records important events of the family. Religion and worship of some animal.

19. Fathers and Brothers

Occupation: fishing in a boat called kayak, made of skin stretched over bone frame, 20 feet long, 20 inches wide. From cakes of ice fish are speared and placed in the boats.

20. Ameya's Mother

Occupation: cooks fish over fire, dries fish, puts in sacks of skin for winter use.

Ameya plays with dogs, hunts for birds' eggs, gathers shells.

FIFTH WEEK

21. Birds, Doukies

Appearance: brown and white on wings, red legs.

Uses: down from breast for underclothes, skin of legs filled with fat or marrow from bones for candy.

22. Ameya

Gathering shells, berries, birds' eggs.

23. Musical Instruments and Handicrafts

Materials: walrus tusks, bone, skin, hoofs, horns.

Articles: drums, spoons, forks, ornaments.

A CHRISTMAS STORY BY THE LITTLE PUPILS OF CHADRON, NEBRASKA

With Our Contributors

A Who's Who among Art Educators

Martha K. Schauer
Stivers High School
Dayton Ohio

Miss Schauer's hobby is Golf

A CIRCULAR from the Dayton Art Institute gives the following account of Miss Schauer, who serves on the faculty of that art school as well as of the high school. "Miss Martha K. Schauer—designer, painter, teacher, and lecturer; graduate of Pratt Institute; studied at Columbia University, Chicago Academy of Fine Arts, and Dayton Art Institute. Miss Schauer will have general oversight of the Saturday Morning School for children conducted by the Institute. She brings to this work great natural ability as an artist, good training under the best teachers, long experience and proven success as an educator and, above all, great enthusiasm. Believeing that the Saturday Morning School is in many respects the most important work carried on by the Institute, we feel that we are to be congratulated in having secured an educator with so fine a background of training and experience to direct this work."

This introduces the teacher. Miss Schauer's activities, however, reach out in other directions. Her hobby is golf. In listing her art activities we find that she is one of the trustees of the Dayton Art Institute; one of the vice-presidents of the Ohio Water Color Society; and chairman of the Municipal Art Committee of Dayton. Her account of "Dayton's First Art Week" may be found in the *American Magazine of Art* for May 1927.

In addition to her work in art organization Miss Schauer is interested in the welfare of public school teachers. She has served as president of the High School Women's Club, the Dayton Classroom Teachers' Association and the Business and Professional Women's Club of her home city. She is one of the vice-presidents of the National League of Teachers' Associations.

In the summer, Miss Schauer conducts the five weeks school for the Dayton Art Institute, and paints in water color. She specializes in flower studies and contributes work annually to the Ohio Water Color Society.

Her paintings have been shown in Ohio, Indiana, New York, and New Jersey.

FLORENCE E. LANGE

A CHRISTMAS CARD DESIGNED BY FLORA P. SHOEMAKER, SCHELLSBURG SCHOOL, SCHELLSBURG, PENNSYLVANIA

The SCHOOL-ARTS MAGAZINE

TRADE MARK REG U S PAT OFF AND IN CANADA

AN · ILLUSTRATED · PUBLICATION · FOR · THOSE INTERESTED · IN · FINE · AND · INDUSTRIAL · ART

PEDRO · J · LEMOS · Editor

DIRECTOR · MUSEUM · OF · FINE · ARTS · STANFORD UNIVERSITY · CALIFORNIA

JOHN · T · LEMOS · Assistant Editor

VOL. XXVIII DECEMBER, 1928 No. 4

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BEAUTIFUL BUILDINGS AND QUAINT STREETS WITH TREES AND WATER VISTAS ALL CORRELATE IN MAKING THE CITIES OF SOUTHERN FRANCE INTO "PICTURE TOWNS" WHERE HANDICRAFTS ARE APPRECIATED AND ALSO WELL DONE

The School Arts Magazine, December 1928

THE SCHOOL-ARTS MAGAZINE
TRADE MARK REG U S PAT OFF AND IN CANADA
VOL. XXVIII DECEMBER, 1928 NO. 4

The Royal Art of Gobelin Weaving

MADAME HENDRIKA VAN DER FLIER
Amsterdam, Holland

THE history of the art of weaving is almost as old as the history of mankind. From the earliest days of civilization men have protected themselves from the sun, rain, and cold by handwoven garments, at first formed by weaving reeds through the veins of palm leaves, and later woven from wool, camel's hair, flax, silk or metallic threads. The primitive looms were furnished with no drawboy or shuttle, or Jacquard attachments of the comparatively modern looms, but were simple bobbin looms easily operated by the weavers. On looms of this type at the present time the weavings of the Navajos are done. Their blankets and rugs are really primitive tapestries woven on bobbin looms with plain weave, and weft threads blocked in by colors, and warp threads concealed except for ridges where the warp ribs pass through. The beautiful Mexican serapes are similarly made.

Weaving is an art developed in practically all the different races of the world because of its practical and aesthetic values. Perhaps no people, however, have made such a real art of weaving as the Scandinavians. There is hardly a farmhouse in Sweden where no weaving is done, and there usually are special weaving rooms. The women spin the wool from their own sheep and dye it with vegetable dye, so that during the long winter evenings the lady of the house and all her maids may sit and spin, listening to the tales of the story teller. In the springtime there they spin all day long and into the evening without light until the thread breaks. This is the sign that they may light the lamps. Beside the fireplace sits an old servant who is "eating the Bread of Grace." This means that she is too old to work and that she may stay in the house the rest of her days. Such an old servant tells old legends while the others are weaving. One night she tells in a mysterious voice about the "God Loki"; how he goes about with his burning torch, bringing fire and light. His hair is red and standing straight on his head. Or she tells about the flying deer, whose long horns are adorned with flowers—or about the night-mare, that black horse which travelers sometimes see leap across the road ahead of them and disappear over the mountains. No wonder that the weavers are so under the spell of the story teller that they weave in their tapestry "God Loki" with his flaming torch, or the flying deer, or that mysterious black horse.

There is no place in Sweden so romantic as Ratvik in Dolecardia. Even the sheets and blankets are handwoven; the rugs on the floor and curtains for the

windows are patterned with symbolic figures. The furniture is upholstered with handweaving while large matching tapestries adorn the wall above the mantlepiece. Unfortunately, the twentieth century with its busy life and inventions of machinery has relegated to a musty place in the attic many a loom on which beautiful handiwork was formerly made. Now there are very, very few pieces of handwoven material on the market, and it seems as if the factory products are taking the place of the exquisite old handweaving.

In Stockholm about 1910 a committee was formed of people interested in art, people mostly of the highest nobility and influence. They asked the help of the government in opening an art weaving school, and they went all over the country to find and collect the old original patterns. They provided a free course for a great number of girls who could not afford to pay, and who worked for the school after they had been taught to weave.

In America the colonists brought their looms with them from England and Holland and wove what is still known in America as the old Colonial patterns, mostly for bed covers and blankets. But however beautiful this old weaving may be, it is after all rather mechanical. Much of it was originally intended for table linen. If you visit the factories in Glasgow or Dublin you will find the colonial patterns being used by the factory machines.

The tapestry designs of the Guatemala Indians are extremely interesting; they have developed the art of weaving to a high degree, and their methods are comparable to those of the great Flemish and French Gobelin tapestry weavers. The hangings woven by the Japanese, Chinese, and other Orientals are similarly woven, but are much finer and more delicate, and are usually woven with silk and metallic threads. To these peoples, art weaving is as great an art as painting.

Specifically, tapestries are divided into two classes—primitive, and picture tapestries such as those of Arras, Brussels, Aubusson, and Beauvais. They are defined as decorated stuffs produced by weaving colored weft threads on to warp threads in a manner that differs from shuttle weaving and is called tapestry weaving. Two different types of bobbin looms were used by the Gobelin and Beauvais manufacturers in France and Flanders. Gobelin is the name given to a certain special type of tapestry woven by the Gobelin brothers, Jean and Philibert, in 1601 under the patronage of Henry V. Their factory was later taken over by Marc de Comans and François de la Planche on the invitation of the same king and their weavings retained the name "Gobelin." Because of the special weaving done on high warp looms the name has come to mean any hand woven tapestry, especially that woven on high warp or haute lisse looms. In high warp looms the warp threads are stretched on frames standing vertically. The weaver sits up to work and with his left hand pulls forward the warp threads through which his bobbins must pass and with a comb-like instrument held in his right, he presses down the woven material. Later on in the Gobelin works low warp looms came into use and these latter were always employed by the Beauvais weavers. Low warp or basse lisse looms are frames placed horizontally to the ground instead of vertically, and are

Sistine Chapel being one of the best. The design was made by Raphael, and woven by van Aelst. Another Flemish weaver received an order from Charles V in 1549 to make twelve gobelins representing the expedition into Africa. It had to be woven entirely in gold and silver and silk. Seven weavers were weaving for seven years to make the hanging. In the 16th century occurred a renaissance of the gobelins. Flemish weavers worked in the studios of Terrare and Florence making beautiful gobelins. In France Henri V was reigning, and he was a great admirer and collector of gobelins. He opened a big studio in the Louvre and asked several Flemish weavers to work there. He gave them all kinds of privileges and a high salary and donations, and there for the first times basse lisse looms were used. In 1630 came the studio in the house of the Gobelin family in the Louvre. The director of the Gobelin studio was the artist Le Brun. He asked the best painters to make designs. In thirty years he made more than five hundred beautiful gobelins. In 1697 Monsart became director but he never made such beautiful pieces as Le Brun.

In 1755, Boucher was director with the title of Inspecteur de Gobelins. In his time the designs for the tapestries were shepherds and shepherdesses with crooks adorned with roses and blue ribbons. These are not to be compared with the beautiful landscapes done in Le Brun's time. In the 19th century a gobelin factory was also started in Abusa. This factory still exists, but mostly only as a factory for upholstering of furniture. In Holland where the first of Gobelin studios opened in the 16th century in Haarlem and Delft, there are many large and beautiful gobelins still in existence. In the factories at Delft large gobelins were made for the Swedish and Danish courts, and later on in 1911 a Swedish lady started an art school for art weaving and gobelin. The Holland government supported the school by donating an artistic old house and a yearly gift of money. Here several gobelins for the Netherlands Steamship company for the steamship *Johan de Witt* were made and a big hanging was just finished for the Queen of Holland, and given by the Dutch East Indian officers for her silver wedding. The Queen herself ordered the upholstery for a large furniture set in the Louis XV style from this tapestry weaving school. The well-known Dutch artist Perne started in Norway to modernize the old art of gobelin weaving. He made beautiful designs with Holland legends as motifs. One, the "Flying Dutchman" is certainly his best work. A black ghost ship on rolling waves, lightning in the dark sky, fish, coral rocks, and at the top sea gulls of light and dark gray make an effective composition. Another beautiful gobelin is made from the legend "The woman of Havoren." Havoren, now buried at the Zuidersee in Holland, was formerly a rich city and belonged almost entirely to a woman who did not know what to do with her wealth. She was not beloved as her heart was cold and she thought only about what she could buy and possess. Her ships were sailing on all the seas, always bringing great treasures for her.

One day when her ships were sailing to far away countries she told the captains to bring her the most expensive and exquisite thing they could find. At last she heard that the ships were coming in and standing at the seashore she

asked the captains what treasures they brought. They answered that there was a great famine in the Eastern countries, that thousands were dying for lack of bread—therefore grain was the most precious thing in existence. So they bought all the grain they could get and filled the hold of the ships with this most expensive thing—grain. The woman was so furious with her captains that she ordered them to throw all the grain in the sea. After that time her wealth decreased and she was reduced to poverty. One day a tidal wave swept over the city when the woman was walking along the seashore dressed in rags and begging for the most precious thing—bread. And sometimes when the water is low and the tide is out, you may see corn stalks growing out of the water where the grain was thrown out of her treasure ships.

The artist Perne painted a cartoon of the woman dressed in a rich and beautiful robe standing at the seashore with outstretched arms while the seamen throw corn from an old fashioned Dutch sailing ship.

The weaving in the Holland art school is so well done that two years ago its weavings won first prize at the exhibition in Paris. In Norway the art of gobelin is just as much appreciated as painting, and the Norwegian government has paid high prices for beautiful hand-woven tapestry.

The art of the old weavers is beautiful indeed. Their works picture stories from the Bible, historical events, or pastoral and hunting scenes in beautiful colored wools, gleaming silks and precious metallic threads. The social life of the times, heraldic and floral devices are exquisitely carried out, and much tapestry is indebted for its cartoons to wall paintings and illustrated manuscripts.

With the great wealth of mythology and picturesque history of the present day, why could not the art of tapestry weaving be revived? Many paintings by modern artists would make excellent cartoons for tapestries and with the wealth of colors and dyes, the art of the gobelins could be rivaled if not greatly surpassed.

A REINDEER CUT-OUT FROM THE MINNEAPOLIS SCHOOLS

All works of quality must bear a price in proportion to the skill, time, expense and risk attending their invention and manufacture. Those things called dear are, when justly estimated, the cheapest, they are attended with much less profit to the artist than those things which everybody calls cheap.

Beautiful forms and compositions are not made by chance nor can they ever, in any material, be made at small expense.

A composition for cheapness and not for excellence of workmanship is the most frequent and certain cause for the rapid decay and entire destruction of arts and manufacture.

— RUSKIN

The History of Pottery in America

JULIA W. WOLFE
New York, N. Y.

A MORE delightful place to rummage would be hard to find. One hundred and twenty years of pottery making was the inheritance of the long building of rough stone fronting the wharf on the Monongahela River at Morgantown, West Virginia. Four generations of potters had to do with the belongings of this shop, which, as was customary in the days of the trades, formed part of the dwelling-house.

Among the rafters of the old shop were cast-off or disused tools, thick with dust, molds, stamps, and other articles of the craft stored in large vessels, while in the garret of the house, in the dark cellars, and in the living-rooms, treasured with loving hands by a descendant of the potters, were odd pieces of ware of great historical value.

Sacred from the curio-hunter for all these years, the nooks and corners held their dusty treasures that finally came forth to tell the story of how the potter had won many a struggle by his inventive skill.

When we were first taken into this fascinating workroom, there were two muddy kick-wheels going, from the center of which gray jugs were springing up like mushrooms under the fingers of the potters, to be again abashed and again raised up to regular forms. Later they showed us how steam has been harnessed to the wheel, to the detriment of those leg muscles on which the potter prided himself. Aside from this there was but little change from the methods of past generations. The setting of the workroom is about the same. Across one end of the room extends the heavy wedging bench, whereon the clay was subjected to further hard treatment after passing through the rude pub-mill downstairs. Here the potter slapped the clay, sliced it with a wire, clawed out small pebbles, slapped it on again and worked it into a ball of proper size for the ware intended to be made.

The turned-ware was cut from the wheel, grasped at the base between two curved boards, and transferred to other pieces of wood, which slid into the drying room. When dry, the interior of the vessel was sprayed with slip.

The slip-tub was another important feature. The press in which clay was squeezed out through dies to form handles must not be overlooked.

To say that this potter's room was an interesting place is to use a mild word. It was fascinating and its age added a double charm.

In the open air near the workroom is the kiln, a dome-like affair of rough stone, wherein the finished ware was stacked with precision, each piece separated from its neighbor. When the kiln was packed and openings sealed up with clay, fire was set to the wood thrust into the holes below and the burning began. Just before the firing was completed salt for glazing was thrown into the kiln, releasing vast columns of white-pungent smoke, which in the olden days announced to the

whole community, that the potter had finished another lot of ware.

A few steps from the pottery shop, below a great talus of pot sheds, is the wharf of the town, where the ware used to be loaded in flatboats to be sent down the river. At the street doors farmers drove up with their wagons and drove away with crocks and jars to replenish their store. There was always a market for the wares of the Morgantown kilns, and a great part of the product of the pottery was sent in keelboats and flatboats to various points down the Monongahela above Pittsburgh and into the "Wilderness."

This much for the modern times of the pottery. When the raiding Indians still occasionally required the attention of that brave frontiersman David Morgan, and bears and wildcats and panthers were much too common, so that everyone wanted to live near the fort, there was a potter on the present site of Morgantown.

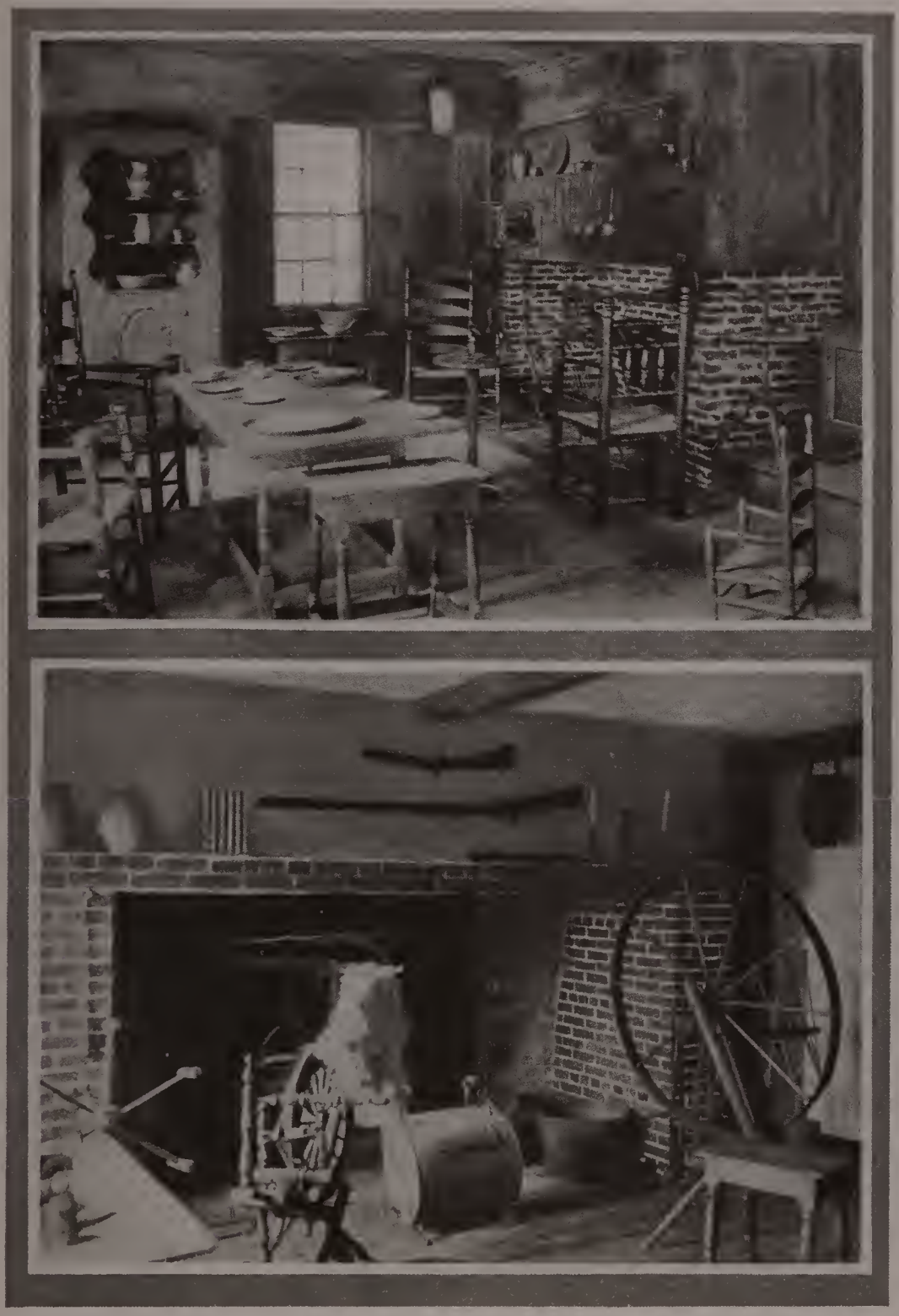
This potter was probably the first established west of the mountains and arose from the needs of the settlements growing around the frontier forts, so remote from the seacoast markets and almost without roads and transportation. Early in the 19th century domestic pottery, which had been hauled all the way from Baltimore, sold on the frontier at three levies a gallon, equivalent at this day to seventy-two cents. This was another inducement to supply the demand on the spot. Moreover, the extensive deposits of Quaternary clays on the terraces of the Monongahela, laid down in the great glacial dams, furnish abundant and superior material for pottery-making.

At what date "Master" Foulk began this pioneer pottery in the valley of the Monongahela is not known, but it was between the permanent settlement of Thomas Decker in 1758 and 1785, that we have the first definite dates.

In this year, when James Thompson, with his little son, crossed the mountains from Bel Air, Maryland, and cast his lot with the pioneers of the upper Monongahela, Master Foulk was turning out ware for the housewives of the frontier. There were four houses in Morgantown when the Thompsons began building, and James W. Thompson, being no doubt drawn like other boys by the marvels of the pottery, became Master Foulk's apprentice.

That Master Foulk knew his trade thoroughly may be seen by the superior work he has left behind him. Tradition has it that the first ware made at Morgantown, not considering the rude pottery made by the Indians, whose shards once lay thick in the rich valley, was terra-cotta covered with lead glaze. In color this ware ranged from yellow to orange, and the forms were such as would be useful in those days before glass and china such as cups and saucers, plates, pitchers, teapots, crocks, preserve jars, etc., had crossed the Alleghenies. That the tradition is correct, examination of the potsherds at the old pottery site bears out.

The period during the time when John W. Thompson succeeded to the trade of Master Foulk, and closing about 1850, was the golden age of the Morgantown pottery. Beginning with the orange ware, the inventive genius and taste of the late apprentice produced glazes that are worthy of all praise. Jars, apple-butter jars, and other household ware became things of beauty, and the year



THE EATING HALL AND THE FIREPLACES OF EARLY AMERICANS REQUIRED THE OLD GENEROUS ARTISTIC POTTERY MADE BY THE FIRST AMERICANS

The School Arts Magazine, December 1928

1800 found the potter experimenting with warm brown lead glaze, black iron or manganese glaze, gray "china" glaze, etc., producing vessels which are interesting and beautiful, as you will see if you look at them in the National Museum in Washington, D. C. They show decided artistic merit in the glaze and a quaintness of form that is pleasing.

We can hardly realize the difficulties that beset the potter in those days. His materials were secured only by the greatest exertion and their compounding taxed his patience. His colors were ground by hand on flat stones. Sheet-lead, taken from chests of tea and oxidized over the fire in an iron pan, formed the basis of his lead glaze, and other materials had to be brought long distances.

The stoppage of intercourse between the United States and England during the administration of Thomas Jefferson worked hardships upon the growing country, as yet depending largely upon foreign nations for manufactured articles. However, the restrictions on trade and intercourse of the Embargo Act of 1807 paved the way for the independent manufacturer in the United States to supply home demand, and mark the beginning of that industrial energy which has led us to industrial supremacy. At this time many small factories were started all over the country; a glass factory by Albert Gallatin and the pottery of Alexander Vance at Greensboro, Pennsylvania in 1809.

During the war of 1812 the yellow glaze ware of Greensboro was in great demand, and cups and saucers sold for a dollar a set. It will be seen that again the stoppage of commerce with England cut off the supplies of ware of the quality not made in America and stimulated the small potteries to make articles for table use. Previously, at Greensboro, the wares were made of the commoner forms for domestic use, such as milk pans, jugs, etc. Unfortunately no examples of the table ware of 1812 survive, but fragments show a lustrous yellow glaze. The Morgantown pottery continued to produce lead-glaze until 1840 when salt-glaze stoneware came in. Lead glaze went into disuse on account of the belief that such glazes were unwholesome. It is probable that the first salt glazing made in this country was at Marcus Hook, New Jersey. Cobalt blue began to be used in 1800.

The Morgantown factory was handed from father to son and an interesting piece we saw was made in 1844—a jar. The inscription reads: "Home Manufacture. Independence. High Tariff. 1844." Now the original factory is closed to the public. The history of this shop and a collection of finest specimens made there, beginning in 1785 may be seen in the same case with the Rookwood ware in the National Museum at Washington.

The Beginnings of American Handicraft

MARY NEFF
Palo Alto, California

THE OLD chronicler, Joshua Scottow, records that the Massachusetts Bay Colony landed on a beautiful day in June, "with the smell of the shore like the smell of a garden." They were welcomed to the shore "with externam flavor and sweet odor; fragrant was the land, such a plenty of sweet fern, laurel, and other fragrant simples; such was the scent of our aromatic and balsam-bearing pines, spruces and larch trees with our tall cedars."

This beautiful land and pleasant weather added to the enthusiasm of these early colonists, and greatly encouraged them in the first difficult task of home-making in a primitive land. Not all the colonists landed under such auspicious circumstances, however, but each family brought to the New World the memory of homes and gardens left behind, and they were eager to build new homes like their old in this free land. Besides this, each family brought some few treasures in its sea chests. There were books; Mr. Brewster brought two hundred of his choicest volumes. There were fine pieces of silver; some rare woven fabrics, damask, velvet, or "fair white linen." It has been recounted that Jane Humphreys named in her will, "my little chest, my great old chest, my great new chest, my lesser small box and my biggest small box." It is evident that Dame Humphreys at least brought much finery. Even the poorest of these home-seekers brought his packet of precious seeds from the gardens he had left behind.

Some of the earliest families had lived in manor houses and almost all of the leaders were men of university training. All had been associated with the culture of the Old World. Even the simplest had worshipped in churches or cathedrals centuries old, built by master builders, and adorned by the art treasures of the Renaissance. The English cottage of that time, as it is today, was pleasant and picturesque.

A visit to Nottinghamshire, Yorkshire, or Essex will give a fairly good idea of the homes of the English colonists of the seventeenth century. Chantry House, the home of Christopher Martin and the last meeting place of the Pilgrims, is still standing. The Bradford Manor at Austerfield; Scrooby Manor, home of the Brewsters; the birthplace of Sir Walter Raleigh; Sulgrave Manor, the ancestral home of Washington; the Adams' cottage; and many other famous homes are still in existence. The homes and public importance of the Penns, Franklins, and Lawrences are well known. William Penn owned a great deal of property in England and had several manor houses and cottages. Thomas Franklin, grandfather of Benjamin Franklin, presented the chimes which still ring in the parish church at Ecton.

At first these pioneers built shelters only, but in an incredibly short time their homes in the New World were as pleasant and substantial as those they

THE HOME OF PAUL REVERE IN BOSTON, BUILT IN 1676.
AN INTERIOR OF A COMFORTABLE COLONIAL HOME.
The School Arts Magazine, December 1928

A GROUP OF EARLY AMERICAN HANDICRAFT

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had left in England. Among the early colonists were a number of joiners, turners, cabinet-makers, upholsterers, silversmiths, and other craftsmen who had undoubtedly learned their trades under the best English and Dutch masters. In 1642 there were twenty joiners and thirty turners in Boston. In 1699 the Handicraft Guild registered more than sixty furniture makers and forty upholsterers. The earliest name on record is Phineas Pratt who was a cabinetmaker in Weymouth, Massachusetts, as early as 1622. One of the most famous of these craftsmen was Paul Revere, a silversmith, engraver, and publisher of historical and political cartoons. His silver is distinguished for its exquisite beauty of design and workmanship.

In colonial days, the living-room was called the "hawle." In it the family lived and ate. An inventory of the possessions in the "hawle" of Theophilus Eaton, Governor of the New Haven colony, at the time of his death in 1657 is as follows:

A drawing Table and a round table
A Cubberd and 2 long forms
A cubberd cloth and cushions,
4 Setwork cushions
6 greene cushions,
A greate chaire with needleworke
2 high chaires setworke
4 high stooles setworke
4 low chaires setworke
2 low stooles set worke
2 Turkey Carpette
6 high joyne stooles
A pewter cistern and candlestick
A pr. of greate brass andirons
A pr. of small Andirons
A pr. of doggs,
A pr of tongues, firepan and bellows

This was a very liberally furnished living-room. Chairs being a rare form of furniture in New England as well as in Old England, this governor must have been a rich man, for he had seven chairs, gay with needlework covers, to draw around his fireplace with its andirons, tongs, and bellows. These people loved their shining pots, copper kettles, and gleaming plate aglow with the light from a great wood fire, "carved and wrought chests," and the finery they contained, which plainly reveal the people themselves and their love of beauty.

"Turkey Carpettes," mentioned in the list were not, as we might suppose, carpets for the floors, but were the covering of a table or cupboard. They were richly embroidered and very highly prized. The floors of colonial homes were usually sanded, but rugs were not commonly used until as late as 1735. "Scotch Carpets for stairs," "Persia carpets 3 yards Wide," "A very Rich Wilton Carpet 18 feet by 13" were advertised in various periodicals after that date. "Painted Canvass Floor Cloth," advertised in the *Boston Evening Post* in 1773 was probably oilcloth which had been known in England a century previously.

The Puritan women, being virtuous home makers revived and encouraged all household arts, for during the reigns of King James and King Charles there is little record of women's needlework in court or country. The best-preserved pieces of embroidery done by our foremothers were the samplers. They were also called sampleres, sampleths, samcloths, and saumpleres. A sampler was a needlework hornbook, containing the alphabet, the name and date, a verse indicative of good morals or industry, or a sentence from the Bible, and some

quaint representations of conventional flowers, trees, beasts, birds, fish, or people. The long and narrow samplers are usually found to be older than those more nearly square. The ones bearing the dates of the seventeenth century are much finer in design, more closely worked, and better executed than those of later date. These first were made on a linen background and much more closely covered than those of later dates.

Sometimes they were only four or five inches long, with exquisitely fine stitches. The later ones were occasionally made on fine, home-spun wool. One of the most beautiful samplers known is the Fleetwood-Quincy Sampler. It has such perfect stitches that both sides are alike, and it bears the names Miles and Abigail Fleetwood, and the date 1654. It has been in the possession of Mrs. Henry Quincy and her descendants since 1750.

Some of the most popular sampler verses were

Next unto God, dear Parents, I address
Myself to you in humble Thankfulness
For all your Care and Charge on me bestow'd
The means of learning unto me allowed.
Go on! I pray, and let me still Pursue
Such Golden Arts the Vulgar never knew.

A shorter rhyme was

Mary Jackson is my name,
America my nation,
Boston is my dwelling place,
And Christ is my salvation.

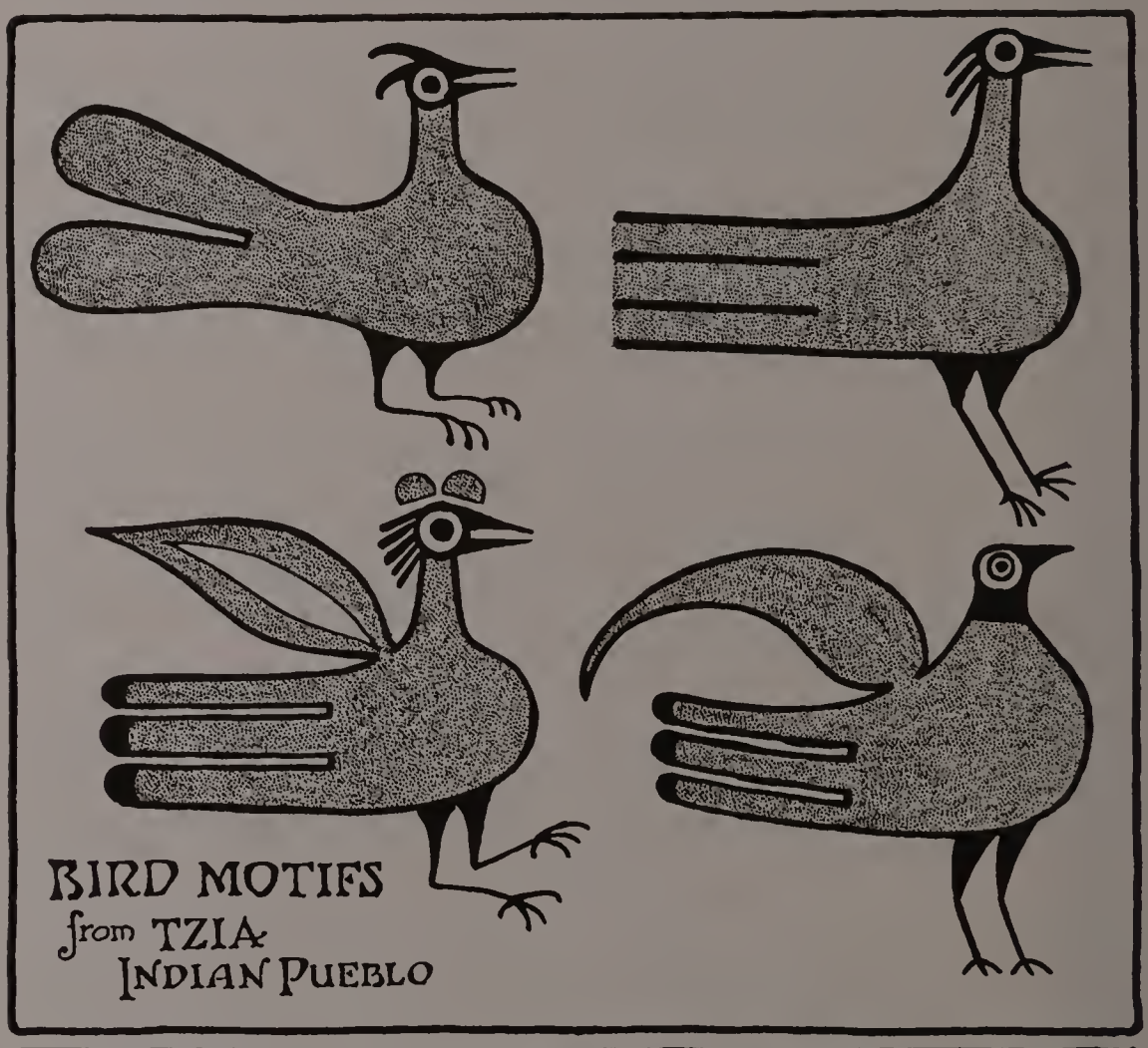
Another verse was

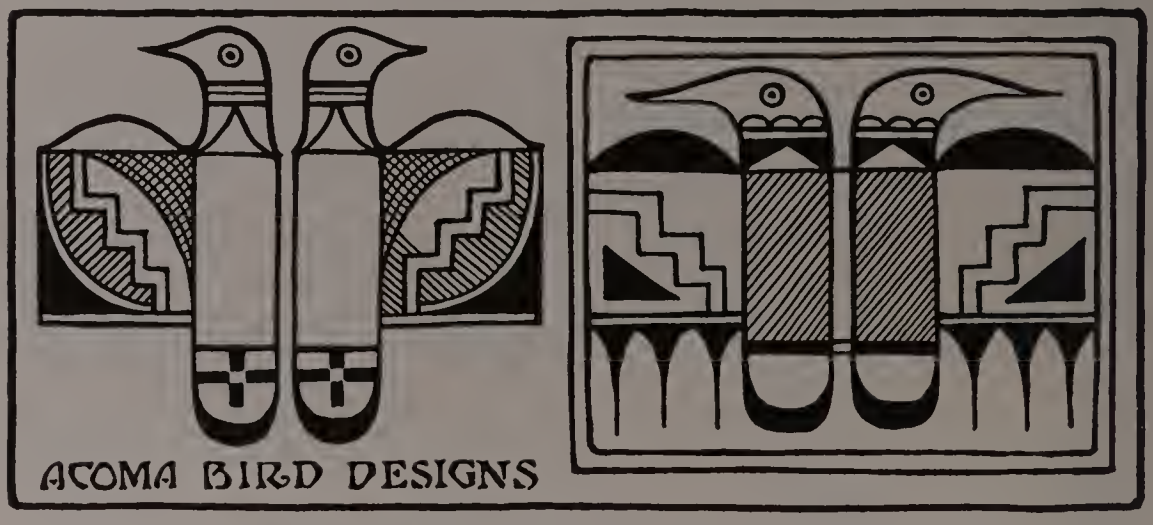
Though life is fair
And pleasure young,
And Love on ev'ry
Shepheard's Tongue,
I turn my thoughts
To serious things,
Life is ever on the wing.

While the decorative needlework is important in art interest, the exquisite handiwork done on garments, especially the baby clothing tells more eloquently the fine instinct for beauty. Stern religion forbade to many of these people a colorful expression of beauty; but the delicate hems and tucks, the narrow edges of thread lace done on the little garments bespeak an exquisite sense of the beautiful. A pair of baby mitts are preserved which are made in stitches of antique Flanders lace. An enumeration of the different kinds of stitches employed by these diligent women shows a wealth of imagination. The use of color in the quilts is an interesting study.

The sense of suitability and the lack of abundant materials added much to the really artistic work of the period. There was just enough and not too much material to accomplish the desired end. This rule held for every craftsman. If a pair of tongs were made for the fireplace, there was a feeling of appropriateness which demanded a bit of finish in curve or line which distinguished them from the ordinary smith's tool. So we find all of the household implements made with a kind of finish.

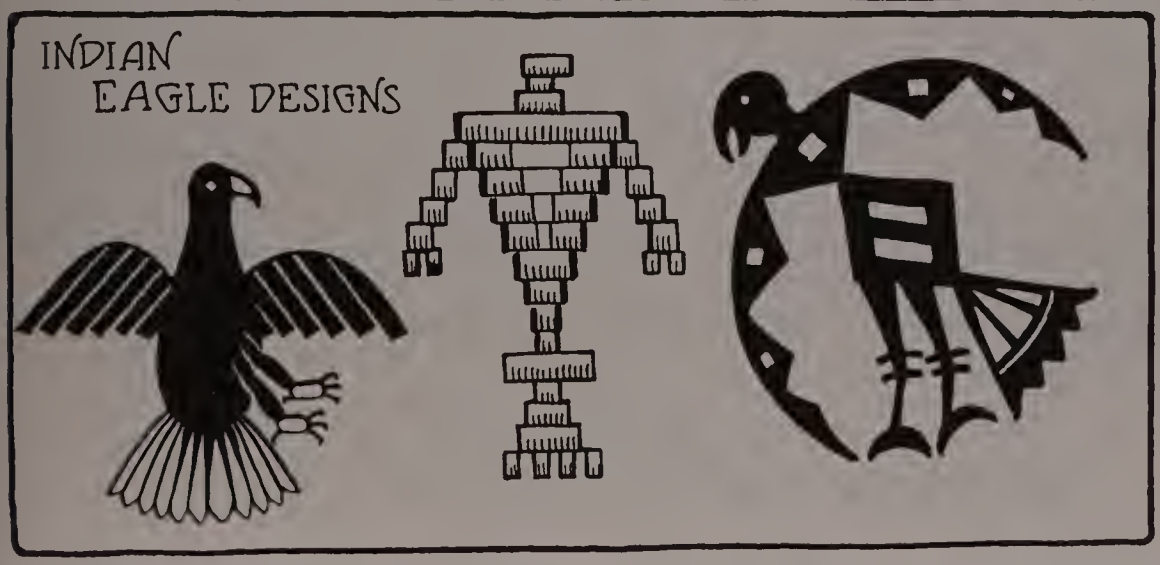
Love of an artist for his work is but another name for the pride these early home seekers had in their homes. The care which they bestowed upon their precious possessions and the respect accorded to their handiwork was a dignified appreciation of true worth. Today we are appreciating more than ever that the art expression of those tragic early days was important and rich in future promise.





BIRD DESIGNS FROM THE POTTERY HANDICRAFTS OF THE SOUTHWEST INDIANS OF TZIA AND ACOMA PUEBLOS OF NEW MEXICO

The School Arts Magazine, December 1928



THE DESIGNS OF THE AMERICAN INDIAN, AMERICA'S FIRST CRAFTSMEN, ARE ALWAYS INTERESTING

The School Arts Magazine, December 1928

Experiment As a Means to Education

BEULA MARY WADSWORTH
Kalamazoo, Michigan

EXPERIMENTATION has been one of the great, vital factors in our country's marvelous scientific progress. In considering radio and aviation for instance, none but the urge of experimentation could have brought to fame Marconi, the Wright brothers, and other pioneers. This "urge" must have been the result of, first, inherent tendencies, and secondly, educational guidance of these tendencies.

Applying this to other lines of thought we can say, that if art is to leap forward with the same pace as scientific invention, the schools must definitely include this objective in their curricula. Guided training in technique is a necessary accompaniment but too long have teachers held out patterns and dictated lessons to students as crutches to lean upon, with no intention of ever leaving free their imaginations for true creative work. High school students, and even adults who flock to our evening schools, will find their imaginations igniting when proper fire has been allowed to kindle them into flame.

Here is an example of an evening class which illustrates the possibilities of this educative process. The problem in this case was the making of parchment shades.

First, the students as investigators were introduced to the new field through examples that had been done in the line which was being considered, thus stimulating them to collect and study printed articles, illustrated pages, and varied samples of parchment shades.

The desire once awakened led directly to experimental practice, practice being, according to Dr. William H. Kilpatrick, the first step in the learning process. The second step—that of meeting a difficulty was found in, perhaps, lack of materials or a way of doing. The third seeking "the needed way of behaving"—probably appeared in asking the teacher as to source of materials and how to overcome this or that unexpected turn of the experiment. The fourth step—the finding and applying of the needed "new way of behaving," and lastly, is "The balked activity goes forward." The instructor foreseeing needs had assembled in one group the materials for dye variations such as heavy wrapping paper, detail paper, white parchment paper, dyes, (National Aniline and Chemical Company, New York) paraffin, pans, brushes, flat irons, and electric plates; in another corner—for oil paint experiments, detail paper, tube paints, brushes, turpentine, and kerosene. Wire lamp shade frames upon which to mount the parchment were brought later by the students as individuals desired.

Each person worked out the shape of the shade by first making an experimental pattern. This was done by wrapping the frame with wrapping paper, and then fitting, pinning, and cutting it as was found necessary by trial; the student thus being thrown upon his own resources.

Those people having the most initia-

FOUR PARCHMENT QUALITIES. 1. MARBLE SURFACING WITH DYES FOR PARCHMENT SHADES. YELLOWS, REDS AND VIOLETS WERE MINGLED. 2. CHINESE CRACKLE. FOR PARCHMENT, RED AND PURPLE ON GRAY. 3. DAPPLE SURFACE PATTERN. YELLOWS AND VIOLETS. 4. AUTUMN LEAF BLEND. A SURFACE PATTERN IN AUTUMN COLORS FOR PARCHMENT SHADES

THREE PARCHMENT EFFECTS AND LAMP SHADES AND SHIELD. 1. LAMP SHADE SPATTERED WITH OIL COLORS AND GOLD. 2. SHADE MADE WITH OIL MARBLING, USING YELLOWS, ORANGES AND BROWNS. 3. SHIELD MADE WITH MANILA PAPER "PARCHMENTIZED" DESIGN IN RELIEFO OUTLINE AND DYES

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tive plunged first into the game of parchment shade decoration, carrying others into it by their enthusiasm and successes. The teacher's careful encouragement and guidance aimed to lead everyone to at least some degree of achievement. The gleam of interest in the eye, the tense look of concentration, the bated breath, the feverish application of effort, the "ohs" and "ahs" over results were earmarks of that "something" going on inside the student which means response, and growth in thinking and doing.

If instead of adopting this method of experimentation, the old-fashioned dictation lesson had been used, it would have deprived the student of the original urge, of the keen delight in working through difficulties to satisfaction in success, because the thinking had been practically all done by the teacher.

Since the reader may be interested in the concrete experimental results of this project as well as in the means, a list of them is herewith appended:

Dye Variations

(Crushed paper should be done before mounting on lamp shade frames; marbling may be done before or after; batik, after mounting.)

Autumn Leaf Blend: Wrapping paper, crush; brush lightly with hot paraffin for a broken textured surface; float on two colors of dye; press under hot iron.

Chinese Crackle: Wrapping paper, surface with melted paraffin; crush in the hand; surface with dye which settles in the cracks; press with very hot iron between papers changing papers quickly and often.

Dapple: Wrapping paper, crush; mottle on three colors of dye leaving flecks of bare paper; dry; float on paraffin; press.

Ice Crystals: Wrapping paper, crush; mottle on three colors of dye leaving flecks of bare paper; dry; float on paraffin; press.

Batik: White parchment or wrapping paper, paint on design with hot paraffin; paint dyes into spaces that are left; dry. Finish with or without shellac.

Stained Glass: Draw design on detail paper; outline with black reliefo for effect of leading; paint dyes into spaces with a brush; parchmentize with hot paraffin.

Oil Paint Variations

Spatter: Thin oil color with kerosene. Spray, or spatter with a toothbrush scraped against edge of pan using one or more colors in even texture over the paper surface, or through a cut-out stencil, or over nature material laid on in design form.

Marble: Thin oil paint with kerosene; with brush drip colors on surface of water large enough to take entire surface of paper to be used for shade; comb or swirl the colors together, then drop the surface of the paper upon it. If submerged, the inner surface will also have a pattern.

Sponge: Texture by use of sponge dipped in thin oil color and dapple on the paper one color over another. (See accompanying photographs.)

FINE HANDICRAFTS COME FROM CZECHOSLOVAKIA, AND FINE BUILDINGS AND BRIDGES THERE SHOW THEY PRODUCE ARTISTIC CIVIC NEEDS. NO NATION CAN PRODUCE TRULY GOOD ART IF THEY CANNOT PRODUCE ARTISTIC CIVIC ART OR HOME ENVIRONMENT

A GROUP OF CZECHOSLOVAKIAN HANDICRAFT

An Appeal from the First American Craftsmen

PART OF AN APPEAL SENT BY A DELEGATION OF AMERICAN INDIANS TO THE MAYOR OF CHICAGO

WHITE men call Indians savages. What is civilization? Its marks are a noble religion and philosophy, original arts, stirring music, rich story and legend. We had these. Then we were not savages, but a civilized race.

We made blankets that were beautiful, and that the white man with all his machinery has never been able to duplicate. We made baskets that were beautiful. We wove in beads and colored quills designs that were not just decorative motifs, but were the outward expression of our very thoughts. We made pottery—pottery that was useful and beautiful as well. Why not make school children acquainted with the beautiful handicrafts in which we were skilled? Put in every school Indian blankets, baskets, pottery.

We sang songs that carried in their melodies all the sounds of Nature—the running of waters, the sighing winds, and the calls of the animals. Teach these to your children that they may come to love Nature as we love it.

We had our statesmen—and their oratory has never been equaled. Teach the children these speeches of our people remarkable for their brilliant oratory.

We played games—games that brought good health and sound bodies. Why not put these in your schools?

We told stories. Why not teach school children more of the wholesome proverbs and legends of our people? Tell them how we loved all that was beautiful. That we killed game only for food, not for fun. Indians think white men who kill for fun are murderers.

Tell your children of the friendly acts of Indians to the white people who first settled here. Tell them of our leaders and heroes and their deeds. Tell them of Indians such as Black Partridge, Shabbona, and others, who many times saved the people of Chicago at great danger to themselves.

Put in your history books the Indian's part in the World War. Tell how the Indian fought for a country of which he was not a citizen, for a flag to which he had no claim, and for a people that have treated him unjustly.

The Indian has long been hurt by these unfair books. We ask only that our story be told in fairness. We do not ask you to overlook what we did, but we do ask you to understand it. A true program of America First will give a generous place to the culture and history of the American Indian.

We ask this, Chief, to keep sacred the memory of our people.

GRAND COUNCIL FIRE OF AMERICAN INDIANS
by Scott H. Peters, *President*

Delegates:
George Peake (Little Moose) Chippewa
Albert Lowe (White Eagle), Winnebago
Donald St. Cyr (Flaming Arrow), Winnebago
A. Warren Cash (Spotted Elk), Sioux
A. Roi (Clearwater), Ottawa
Babe Begay, Navaho
Maimie Wiggins (O-me-me), Chippewa

Modeling Cooked Foods

Another Tie-Up Between Applied Art and Advertising*

RUTH VAN DEMAN
Washington, D. C.

PROBABLY not one in ten of the thousands of visitors who have streamed past the exhibits of the United States Department of Agriculture at recent expositions and State fairs have guessed that the toothsome roast meats and fowls, omelets, salads, and desserts displayed were not turned out that morning from the kitchen of an expert chef. One Chicago urchin, tempted beyond endurance by the realism of these food models, slipped under the rope and all but made off with a large dish of lamb stew. To his hungry eye it looked perfect, and there was no time for confirmation by his equally keen nose or by a quick dip of the finger. After the valuable model was retrieved, his anger blazed when the attendant proved to him that it was only a beeswax and paint stew. Doubtless he still treasures a grudge against a government that practices such deception.

Many other persons cast eyes of longing on these realistic models from quite different motives. Food advertisers, teachers of dietetics, lecturers, and demonstrators inquire repeatedly where these models are made and seek to make some arrangement for obtaining duplicates, for convincing models of cooked foods are rare, though uses for them are steadily increasing.

Mrs. Margaret Russell Roller, who makes these models for the Office of Exhibits of the Department of Agriculture, has developed her own technique. She guards no trade secrets, however, and is confident that such food modeling can be taught successfully in applied art courses. To girls taking home economics this should make particular appeal, and offers an interesting opportunity for correlation of projects.

The materials used by Mrs. Roller in her models are few and easy to obtain —plaster of Paris of the fine grade used for dental work; beeswax toughened with Canada balsam; and oil paints.

The food subjects for the models are cooked in the usual way and they must be allowed to cool before the mold is started. Practically every food presents a different problem in modeling, Mrs. Roller finds, and must be studied carefully after it is placed on the serving dish. If it is very delicate and likely to be affected by the plaster, she makes a color sketch or takes color notes of the various parts to be used in painting the model.

The models for foods such as stews, cup custards, and some desserts can be made right in the serving dishes (Fig. 1). Chops, roasts, and all such foods which stand up away from the dishes are made separately. This is one of the most important steps—to study the food and determine how many parts the mold must have to enable each piece to be lifted off directly. Every part that has any cut-under must be a separate piece,

*Photographs from the United States Department of Agriculture.

but the mold should have no more pieces than necessary. There are, for instance, seven pieces in the mold of the large beef roast (Fig. 2).

When the general plan of the mold has been determined, outline the first section with a ridge of plasticine. This first section of the mold is the key for all the rest, and it must be a part that can be used as a firm base. In the mold of the beef roast, the section under the ribs was cast first.

When the plasticine for the first section is in place, make a mixture of the plaster of Paris and water. Shake in the plaster until it begins to come up through the water, and stir until the mixture has a creamy consistency. Ladle the liquid plaster onto the section outlined with plasticine, and let it set. When it is firm, pull off the plasticine walls. Grease the edge of the plaster, and, using it as one wall for the next section of the mold, complete an outline with plasticine as before. By so using the edge of the plaster mold instead of plasticine as the boundary adjoining the next section, the pieces fit close together. Then when the wax model is cast, it shows only slight ridges from the joints of the mold and they can be easily tooled out.

When the second section of the mold has set, pull off the plasticine walls and continue as before until the entire mold is cast. Leave an opening, however, through which to pour the hot wax. Where and how large this opening should be depends on the size and shape of the food. It is generally in the base section which the model rests on, and if possible it should be large enough to admit the hand or the fingers.

When the mold is complete, lift it off carefully, piece by piece, fit these together, and bind firmly so that they cannot slip during the casting. Before making the wax cast, pour hot water into the mold. This not only warms and moistens it and keeps the wax from sticking, but also serves to test the tightness. If there are leaks at the joinings, stop them up with plasticine. Then empty the hot water from the mold, pour in the hot beeswax tinted to the basic color of the food, and rock the mold back and forth until the wax flows into every depression. Pour out the surplus wax, and immediately pour it in again. Continue in this way, adding layer after layer of wax until the cast is at least one-fourth inch thick, or more if need be to make it strong. Small objects may of course be cast solid, but this would make large models unnecessarily heavy and expensive. If handled with care, the hollow ones are thoroughly satisfactory.

If the opening in the mold is large enough to admit the fingers or the hand, press a layer of cheesecloth into the final layer of hot wax, to strengthen the model. Then if it breaks it will not fall apart and can be easily repaired. It is also a good plan to fill up the hollow models with wadded paper or ground cork.

Let the wax cast stand until it is well set. Then carefully loosen and work off each piece of the mold (Fig. 3). Compare the cast with the real food. Some edges will need to be sharpened, depressions deepened, and bits of plaster and the lines left by the joints of the mold removed. With a few small modeling tools, improvised from manicure articles and kitchen implements, this can easily be done. An alcohol lamp or a gas flame for heating the metal tool is also needed.

FIG. 1. SOME MODELS CAN BE CAST IN THE DISHES, AND THE MOLD THEN HAS ONLY ONE PIECE
FIG. 2. TAKE THE MOLD, SECTION BY SECTION, FROM THE WAX CAST
FIG. 3. TOOL OUT THE RIDGES LEFT BY THE JOINTS OF THE MOLD, DEEPEN DEPRESSIONS, AND BRING OUT ALL THE CHARACTERISTICS OF THE FOOD ITSELF
FIG. 4. STIPPLE ON OIL PAINTS TO IMITATE NOT ONLY THE COLOR BUT THE TEXTURE OF THE FOOD
FIG. 5. PRACTICALLY ANY FOOD FROM "SOUP TO NUTS" CAN BE REPRODUCED IN A WAX MODEL THAT LOOKS GOOD ENOUGH TO EAT

This careful tooling is one of the features that make for perfection in Mrs. Roller's models and give them their exceptionally realistic character. Many model makers are not careful to remove the lines indicative of the joints in the mold, and their models are plainly *models*. Mrs. Roller, on the contrary, goes over her casts again and again until all such traces are obliterated and until the wax model has the configuration of the original food to the slightest wrinkle of skin or roughness of bone. She cautions, however, against adding any wax to the model after it has been cast.

The model is now ready for the color. With the food itself as a guide supplemented by any color sketches and notes, stipple on oil paints to imitate not only the color but the surface of the food (Fig. 4). If the color is brushed on, the model looks painted and artificial. To give the shine characteristic of hot roast meats and other greasy foods, after the paints are dry, apply a coat of shellac, pure or diluted with alcohol according to the degree of shine desired.

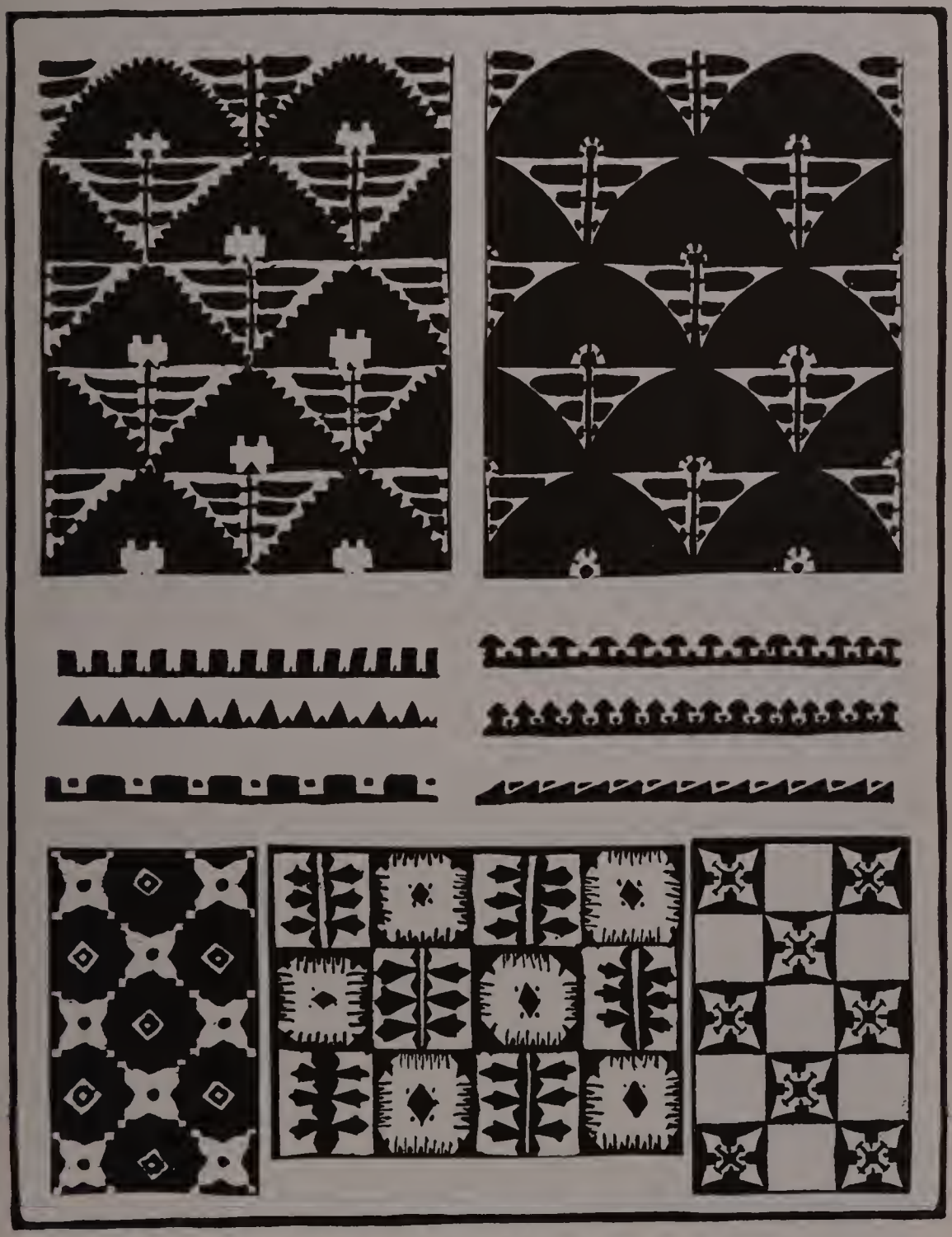
Since Mrs. Roller's models are shipped from fair to fair and oftentimes placed by persons unfamiliar with them, she cements them to the dishes on which they are to be exhibited. This also saves handling the models themselves and damaging the delicate painted surface. And here again she adds an exceptionally realistic touch. On the platter beneath a roast, for instance, she imitates the drippings of fat and meat juice, with melted wax colored and streaked so exactly like the real that it is hard to believe they did not drain from the meat as it stood awaiting the carving knife.

For the beginner in food models, Mrs. Roller advises apples, peaches, oranges, potatoes, carrots and other whole fresh fruits and vegetables. As skill develops, raw meats, such as a slice of ham or a chop, might be tried; and then a fried egg or some other small cooked food.

It was only a few years ago that Mrs. Roller herself started in this way. Soon after she was making a series of cooked food models for the government scientific exhibits at the Sesquicentennial Exposition. What Mrs. Roller taught herself about food model making under pressure of necessity, she is certain can be developed in the classroom and may open up to students an interesting and profitable vocation. Practically all she had as a printed guide were the two following publications, which do not, however, touch on the subject of cooked foods:

PLANTS OF WAX. Laurence Vail Coleman. American Museum of Natural History, Guide Leaflet Series, No. 54. New York. 1922.

MODELLING: A GUIDE FOR TEACHERS AND STUDENTS. Vol. III. Ed. Lanteri. Chapman and Hall. London. 1911.



GOOD HANDICRAFT DESIGNS PRODUCED BY THE STUDENTS OF FRANCES EBY, ART INSTRUCTOR, OAKLAND, CALIFORNIA PUBLIC SCHOOLS

THE CITY OF "FIRENZE" OR FLORENCE, ITALY, BEAUTIFUL HOME OF THE GOLDEN AGE OF HANDICRAFTS IN ITALY

H IDEA HOLDS GOOD FOR USE BY AMERICAN TEACHERS. A MODEL AMERICAN VILLAGE ITH POST OFFICE, CITY HALL, FIREHOUSE, HOMES AND GARAGES CAN ALL BECOME A CLASS PROBLEM, MADE AND FINALLY ASSEMBLED BY THE ENTIRE CLASS.

The School Arts Magazine, December 1928

ENAMELLED BRONZE TRAPPINGS FROM EARLY BRITISH CRAFTSMEN. SKETCHED IN THE BRITISH MUSEUM

The School Arts Magazine, December 1925

SAN GIMAGNANO AND VENICE, TWO CITIES OF ITALY INTERESTING TO ANY CRAFTSMAN, AS THE CITIES ARE FINE EXAMPLES OF CRAFTSMANSHIP IN MANY WAYS

CONVENTIONAL TREE DESIGNS BY GRADE CHILDREN THAT MAY BE APPLIED TO MANY HANDICRAFTS

The School Arts Magazine, December 1928

A PAGE OF ALL-OVER HANDICRAFT DESIGNS FROM THE PUPILS OF THE SPRINGFIELD, OHIO, PUBLIC SCHOOLS. HARRIET M. CANTRALL, SUPERVISOR OF ART

Making Linoleum Cuts

F. C. HUGHES
Spokane, Washington

IN MOST of our high schools of today the students publish a school paper and usually sponsor a school annual. Nothing serves better to motivate the several school activities usually represented by these enterprises. In fact, the whole school as an organization may be made to revolve about these publications.

Many of these school papers could be improved greatly by the use of more illustrations and art work in general: special occasions, special events, special students and members of the faculty, and many other subjects furnish material which is always interesting to the readers of these publications. The cost of the cuts necessary to such illustrations has in most cases been the impossible factor to be considered. The use of very many cuts if made in the commercial shop are too expensive for the average high school paper.

The linoleum cut is growing very much in popularity as a satisfactory substitute for the more expensive cuts, and for certain types of illustrations gives equally good results. They are easy to make and their cost is practically nothing. If made carefully and in accordance with print shop methods the printers are very kindly disposed toward this method of cuts and are glad to offer their help and suggestions to the students.

The drawing accompanying this article gives the different steps in the making of a linoleum cut for the printer, and very little additional instruction is necessary.

The linoleum may be procured at almost any department store and in most cases there are remnants which will cost nothing at all. However, only the very best grade of linoleum will serve. These should be prepared and mounted as shown in the illustration.

The thickness of the finished block is a very important part of the work if the cut is to be used in connection with standard type. An engraving from the print shop will serve to give the exact height of the finished cut though it is better to have the cut finished just a little too high than too low. The printer can take the fullness off with a machine for the purpose.

The face of the linoleum should be polished smooth and clear of scratches, after which a coat of white show card color will give it a smooth white surface easily worked on with either pen or pencil.

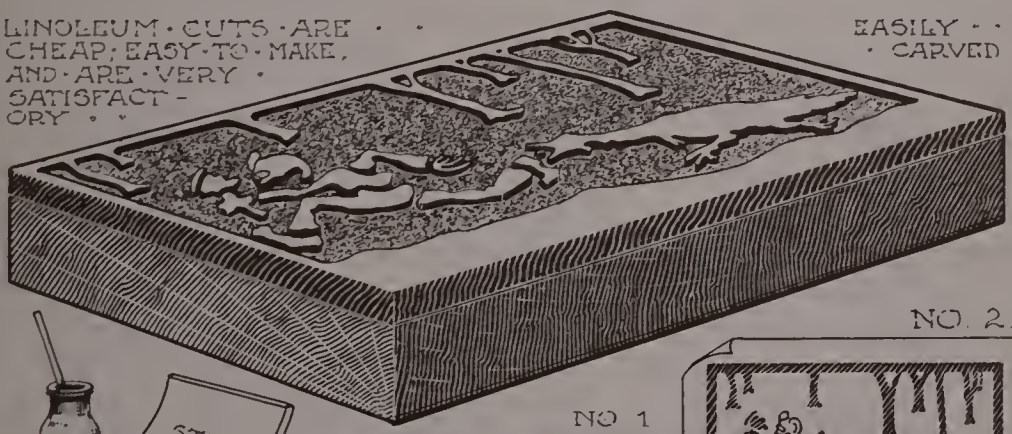
The carving may be done with a small pocket knife or carving tools, leaving the lines in low relief. An old letter press is very necessary in the proofing of these cuts because many changes will appear necessary after seeing the proof. Mimeograph ink works quite well for these.

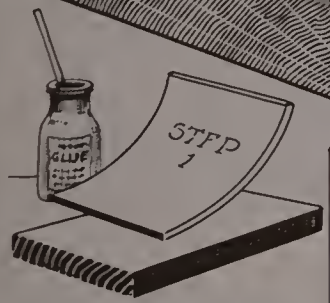
If the cuts are shellaced before they are sent to the printer they are very much more satisfactory because they are then capable of being washed in the usual way.

· LINOLEUM · CUTS ·

LINOLEUM · CUTS · ARE · · CHEAP; EASY · TO · MAKE, AND · ARE · VERY · SATISFACT - ORY · ·

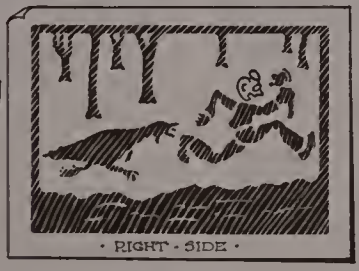
EASILY · · · CARVED





FIRST · THE · LINOLEUM SHOULD · BE · GLUED · TO BLOCK · TO · MAKE · FIN- ISHED · CUT · 29/32 · HIGH.

NO 1



· RIGHT · SIDE ·

NO. 2.

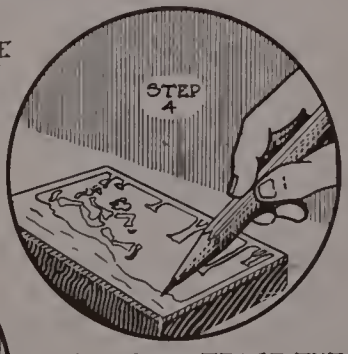
· REVERSE ·

THE · ILLUSTRATION · MUST BE · TRACED · ON · THE · LIN- OLEUM · IN · REVERSE · AS SHOWN · IN · NUMBERS 1-2

FINE · · EMERY · PAPER

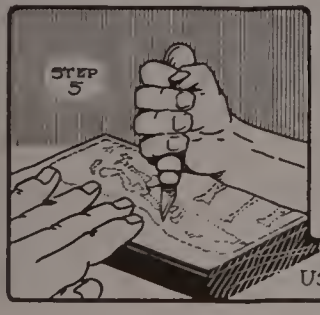
LINOLEUM

IN · STEP · NO. 2 · THE · FACE SHOULD · BE · RUBBED · ON A · PIECE · OF · EXTRA · · FINE · EMERY · PAPER UNTIL · IT IS · SMOOTH AND · PERFECTLY · · FLAT ·



DRAW · OR · TRACE · THE · FORM · TO · BE · CUT · ON LINOLEUM · IN · REVERSE FIRST · WITH · PENCIL · THEN · WITH · BLACK · INK MAKING · BOTH · THE · LINES AND · MASSES · EXACTLY AS · THE · FINISHED · CUT · · IS · TO · BE · · ·

COVER · FACE · OF · BLOCK · WITH WHITE · INK · OR · SHOW · CARD · COLOR



CARVE · IN · LOW · RELIEF USING · KNIFE · OR · CARVING · TOOLS

COVER THE · FIN- ISHED · CUT WITH · THIN · SHELLAC

HUGHES

A PAGE BY F. C. HUGHES OF SPOKANE, WASHINGTON, ILLUSTRATING THE MAKING OF LINOLEUM CUTS

Pierced Copper Book-Ends

JANET KATHERINE SMITH
Art Instructor, Kansas City, Missouri

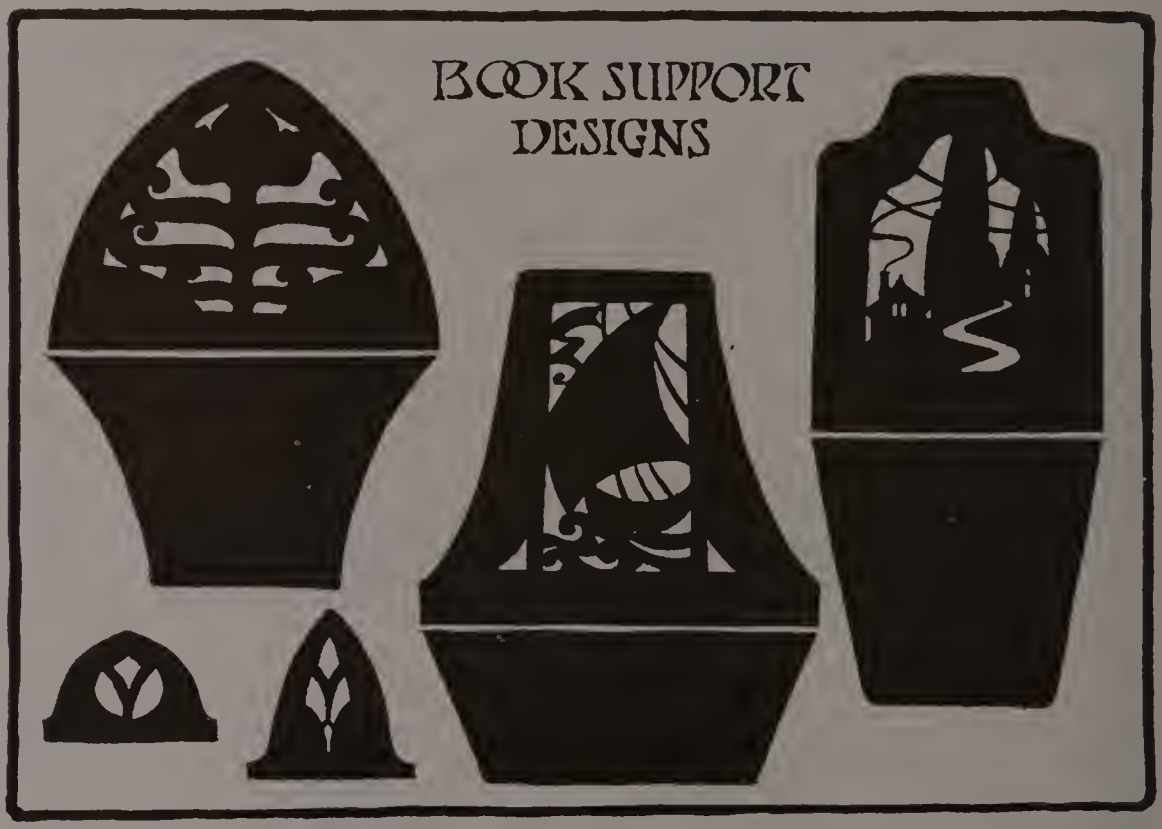
THE accompanying photograph shows some book-ends that have been made with a great deal of delight and not much difficulty. The equipment needed is a jeweller's adjustable saw frame, plenty of blades, and a few files of different kinds. If the sawing is accurate enough, one small file alone may serve for the finishing: as an experiment, the Huntress design was executed entirely with the saw and not finished with a file at all. Copper of about 20 gauge is about right, and may be ordered from any good hardware store: it comes in sheets of any size and is quite inexpensive. Pieces nine by twelve inches will make a support large enough to hold rather tall books. Be sure to get the soft or annealed kind. The tools may be purchased at large hardware houses or ordered from C. and E. Marshall, 5 South Wabash Avenue, Chicago; specify a frame with a six- or eight-inch capacity, and number four blades. Three six-inch needle files—rat-tail, knife-edge, and half-round—will be ample for even the most delicate work, but if you are buying only one, get the half-round as it is the most versatile; they will cost about a quarter each. This equipment will last indefinitely and serve for all sorts of metal and sheet ivory work, even with the most advanced problems.

A piece of board about ten by four inches, with a good-sized V cut in one end, fastened to the work table with a clamp from the dime store, will provide a saw-groove to rest the work on and to protect the table from saw-cuts.

First prepare the design, considering the pattern for its silhouette value and avoiding all undecided or meaningless lines. Simplify it to the strongest possible play of rhythmic line and mass, judging the background shapes as well as all the parts of the design itself. Keep a strong border of the copper all around, with at least one inch of plain metal above the bend, before the piercing commences; tie all parts of the design together by touching other parts or the border, especially to strengthen thin places like wrists, ankles, stems of plants, and the like. Allow a turn-under of at least three inches for the books to rest on. When the design is complete, trace it on tough tracing tissue and paste flat onto the copper. Nothing really will hold the two together from the beginning to the end of the sawing, but re-pasting is not forbidden. It might be wise to have an extra tracing in case one tears in the making. Usually both supports have the same design, but occasionally, as in the "Huntress" pair, entirely different patterns, connected closely in idea are most effective. If the designs differ, however, great care should be used to keep the total masses very similar in size and proportion, and of course identical in outside shape and corresponding in style.

To start the sawing, put the blade in the frame at the handle end with the teeth pointing outside and toward the

FOUR PIERCED COPPER BOOK-ENDS BY JANET KATHERINE SMITH OF KANSAS CITY, MISSOURI



handle, and fasten tightly. Then push the other end of the frame against the table, "spring" the blade into that end, and fasten. This pushing of the frame will make the blade taut: if this is not done, it will wobble and break at once. Commence to cut the outside shape of the book-ends sawing with even strokes directly perpendicular to the copper, and going just barely outside the line in the waste metal. When the shape is done, holes must be made with a drill or punched with a hammer and nail, one to each pierced place, to admit the blade. Undo the end of the blade away from the handle, thread the blade from the wrong side of the book-end through one of the holes, and insert in the frame again, springing it in as before. Then proceed to cut the inside pattern as you did the outside shape, working always in the waste metal to allow for irregularities in cutting. The more experienced you become, the nearer on the line it is safe for you to saw.

Finish by filing down all roughnesses, polish with emery cloth, and finally with silver polish or pumice and water. Bend the metal of the base at right angles to the upright part, in a vise or a crack in a table using a wooden mallet or padded hammer to avoid bruising the copper. After the bending and the final polish, the book-ends may be shellaced to preserve the polish, or allowed to tarnish to a natural bronze tone. Or they may be given a fire finish. To do this, hold them with an old pair of pliers (the heat will take the tempering out of a good pair and spoil them) over the flame of an ordinary gas stove, moving them gently to distribute the heat evenly over all

the copper. After a little the metal will commence to turn lovely orange and red-purple tones. Do not leave in the heat after these colors have appeared, but remove from the flame and cool, either in cold water or more slowly; it does not matter which way. Then put on a coat of shellac to preserve the colors. Be sure to hold the pliers on the bent part, as the color will not go where they touch the copper. Any grease on the metal will also affect the color, so after the preparatory polishing, which for a fire finish must be unusually thorough, protect the book-ends in handling with paper or a cloth before the heating, or finger prints will show on the metal. And now the book-ends are finished, ready for useful and decorative service.

Linoleum Prints for Color Study

CHARLES B. BRADLEY

Head of the Art Department, State Teachers College, Buffalo, New York

TEACHERS of drawing everywhere are searching for new and better methods of teaching color, especially for methods which do not involve the difficult technique and which emphasize color principles in a definite and concrete way. We are engaged in training teachers for the elementary schools and the following experiment was worked out in our Normal department and used with considerable success in the practice school. It is offered in the hope that it may be of assistance to teachers elsewhere.

A suggestion from the printing instructor in our school set us to thinking of the possibility of using linoleum block printing as a method of teaching color. This was discussed in a third year Normal class and although none of the students had ever cut a block we determined to work out the project. Some time was spent reviewing color and looking up the points under color in various books and outlines. Each student then selected one point or principle to be taught by means of his design and made small preliminary sketches. It was decided that for the sake of uniformity all blocks should be of one size, 5 inches by 7 inches, and that the lower two inches should be used for the brief letter title which should give meaning to the design and applied color. Oblongs of this size were next toned with charcoal and with kneaded rubber erasers the light areas were picked out. These charcoal designs were worked over after class criticism until they seemed suitable for the purpose.

Ordinary quarter-inch cork linoleum such as is laid on floors was used, as this can be purchased at a low price by buying remnants in the department stores. The designs were traced on onion skin paper, reversed and transferred to the linoleum by means of carbon transfer paper and we were then ready to cut the blocks. This cutting was done with stencil knives or penknives which required repeated sharpening as the grit in the linoleum quickly dulled the edge. If the knife is held at an angle so as to make a sloping cut the remaining lin-

A GROUP OF LINOLEUM PRINTS USED TO HELP THE STUDENTS IN COLOR STUDY

oleum lines and shapes will not be weakened nor be so likely to break in the process as their attachment will be broad at the base. Small areas need not be cut deeply but the larger areas must be cut and the cork removed nearly down to the burlap backing or smears of ink will appear in the printing.

After the blocks were cut prints were made by rolling black printers' ink from a pane of glass onto the block with a roller and then placing paper over the block and running these between sheets of cardboard through an ordinary clothes wringer. Printing with the wringer proved to be a good exercise and the students decided that those experienced in cranking a Ford were best qualified.

When the prints were dry all were eager to color them. This was done with the ordinary school water colors and it was found that the oily ink repelled the water color and made it very easy to confine the color to the white areas.

As most of the prints could be colored in many ways to illustrate the principle suggested in the words, we decided to try them out in the hands of the children of the grades. In order to secure a larger number of prints for this purpose we glued the best blocks on pieces of wood of the right thickness to make them "type high" and asked our printing department to print them on their regular press. These were then distributed in the grades according to the needs of the various classes and proved very popular with both teachers and pupils. As all the areas to be colored are completely surrounded by black lines the children had little difficulty in controlling their color and all the attention could be centered on the colors used. Many of the designs proved to be more interesting when parts of the designs as well as the lettering were left white and in all cases the black design unified the results in an interesting way. The whole project was of sufficient interest to all concerned to stimulate us to further efforts to discover new variations and applications of the project in the future.

COLOR TOPS THAT MAY BE MADE FROM SIMPLE BUTTONS AND NUTS

ART FOR THE GRADES

HELPS IN TEACHING ART TO THE CHILDREN

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Ten Little Lessons in Color Study for the First Grade*

FRANCES S. LAVENDER
Ionia, Michigan

Lesson Six—Cover Design

EACH child will enjoy making an envelope in which to keep his squares and bits of colored paper. Give one 4-inch x 1-inch strip of yellow, of red, and of blue paper to each pupil. Fold into quarters and cut. Add small squares of the neutral colors in different arrangements. Save these for the next lesson.

Lesson Seven—Envelope

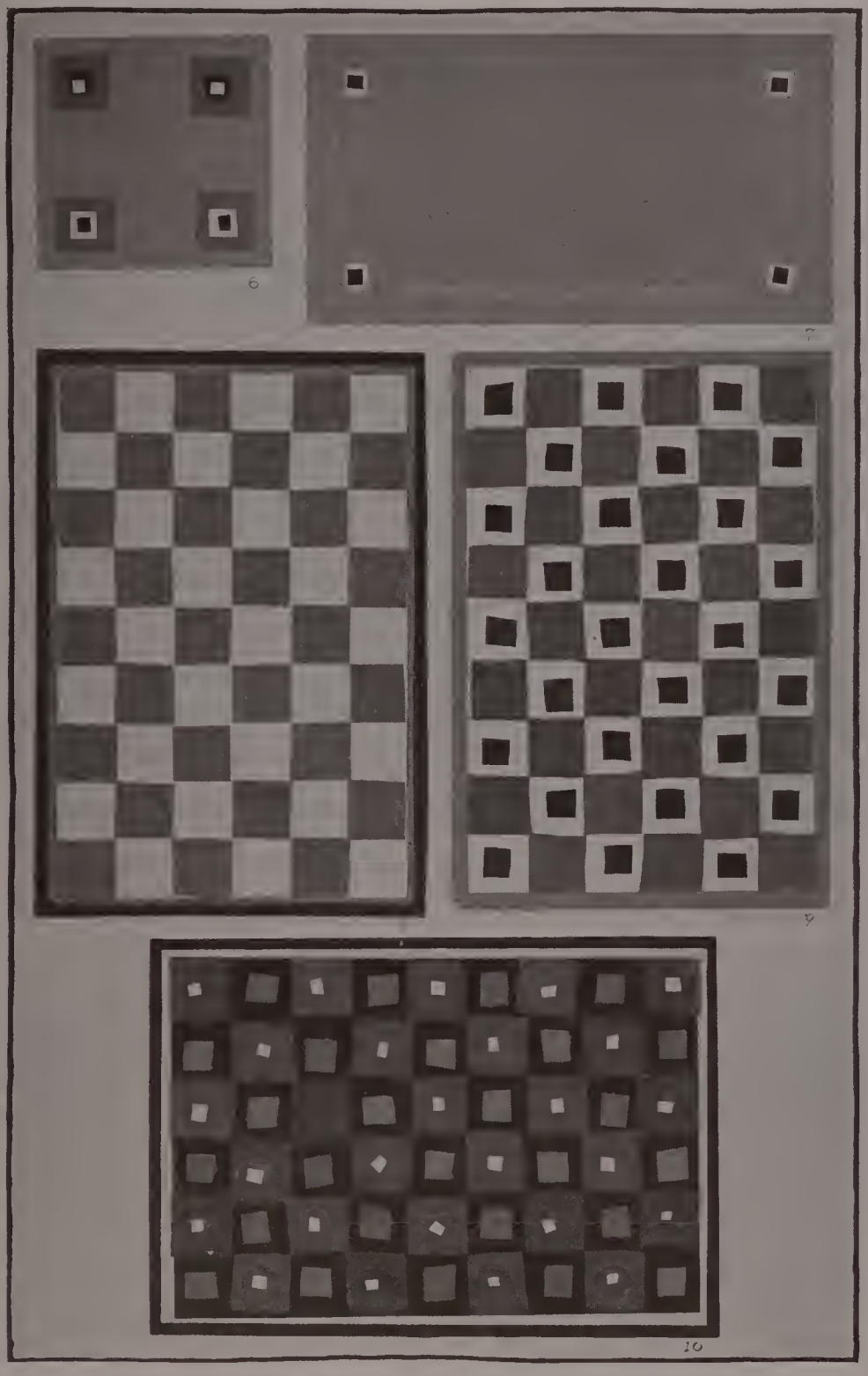
Use black or gray construction paper or gray bogus paper 9 x 12 inches for the envelopes. Give directions for folding the paper into envelope 9 x 5 inches. Take the colored square designs of red, yellow, and blue made in the last lesson and lay them on the envelope. Decide which looks best. Make four squares and paste in the corners; then add the connecting lines. Place the envelopes in the chalk tray at the front of the room where the teacher may study the color combinations with the children.

Lesson Eight—Surface Design

In making the corner designs for the envelope, the children studied a primary combined with the neutrals. They will now study these colors when used in a surface design. Talk over the checked ginghams in the room. These designs use squares of light and dark arranged so as to make a pretty surface design. Let the pupils try to make a nice design with squared paper.

The teacher will need to rule black, white and gray construction paper into inch squares. The children will take

*These lessons are concluded from the November 1928 Holiday number.



PROBLEMS FOR COLOR LESSONS SIX TO TEN

The School Arts Magazine, December 1928

their 4-inch x 4-inch squares of normal colors from their envelopes. The teacher should ask one third of the room to study yellow, another third red and another third blue. Fold two squares of the primary color into sixteen squares and cut into inch squares.

In order to secure a variety of results in color give one third of pupils studying red a black squared background, one third white, and one third gray, and so on with yellow and blue. Paste a colored square on every other square of the neutral background. This makes a checkerboard design. Place the designs in the chalk tray and study the effect of a color on the different neutral backgrounds.

Lessons Nine and Ten—Surface Design

Perhaps several lessons will be necessary to work out a number of surface designs so that the children may have a rich experience in the handling and arrangement of the colors. Make the lessons a real color play. Allow the children to talk to one another about their colors, their arrangements and what they are going to do. Always talk over the many different arrangements of squares, calling attention to any new ones that are worked out.

The results of each lesson should be placed in the chalk board at the front of the room, and left there for several days, so that the children may see the designs many times a day. These surface designs should be kept throughout the year for reference in color study so that when the children are making posters, doll clothes, or designs, etc., the teacher can bring out these designs and remind the children how these normal primary colors look when combined with the neutrals, black, white, and gray.

A Little Journey in Discovery

NINA K. SLATER
Sedalia, Missouri

SCHOOL life to the initiated always has its variety, and the thrill of the discoverer is not "once and always" but a more than occasional recurrence with all the original joy at each new bit of discovery.

One bright spring day, before the last lingering chill of winter had departed, and when only the brave crocuses had dared to appear to herald the blossom world, I walked into a second primary room and found the little ones alert with the happy excitement that characterizes the first days of greenest grass and wealth of bloom-warm spring days when they fairly riot in the first days of free outside play. A glance at the windows explained the subtle atmosphere.

The enthusiastic little second grade teacher had removed her March window decorations, and as a first preparation toward new ones had asked herself, "What is of interest to the children now?" Quickly the answer came, "Why, the activities that belong to Spring." Accordingly, like a burst of bloom, overnight had appeared in her front window a blue boy and an orange

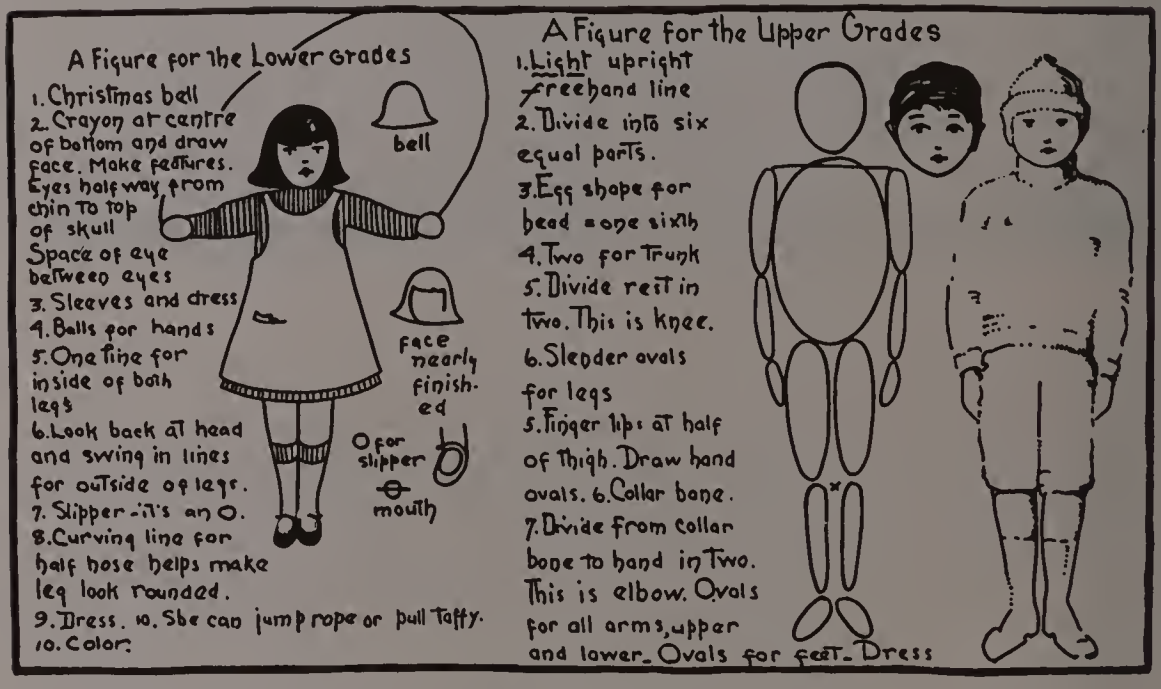
COLOR FIGURES CREATE ENTHUSIASTIC COLOR STUDY FOR GRADE PUPILS

girl gayly see-sawing, just as the children were hoping they might do. "When?" "Tomorrow, perhaps." In another window were children of lavender and green working in a flower garden—all this in cut paper and proper perspective—even a sea of tiny flowers being watered from a brown pot by a lavender girl.

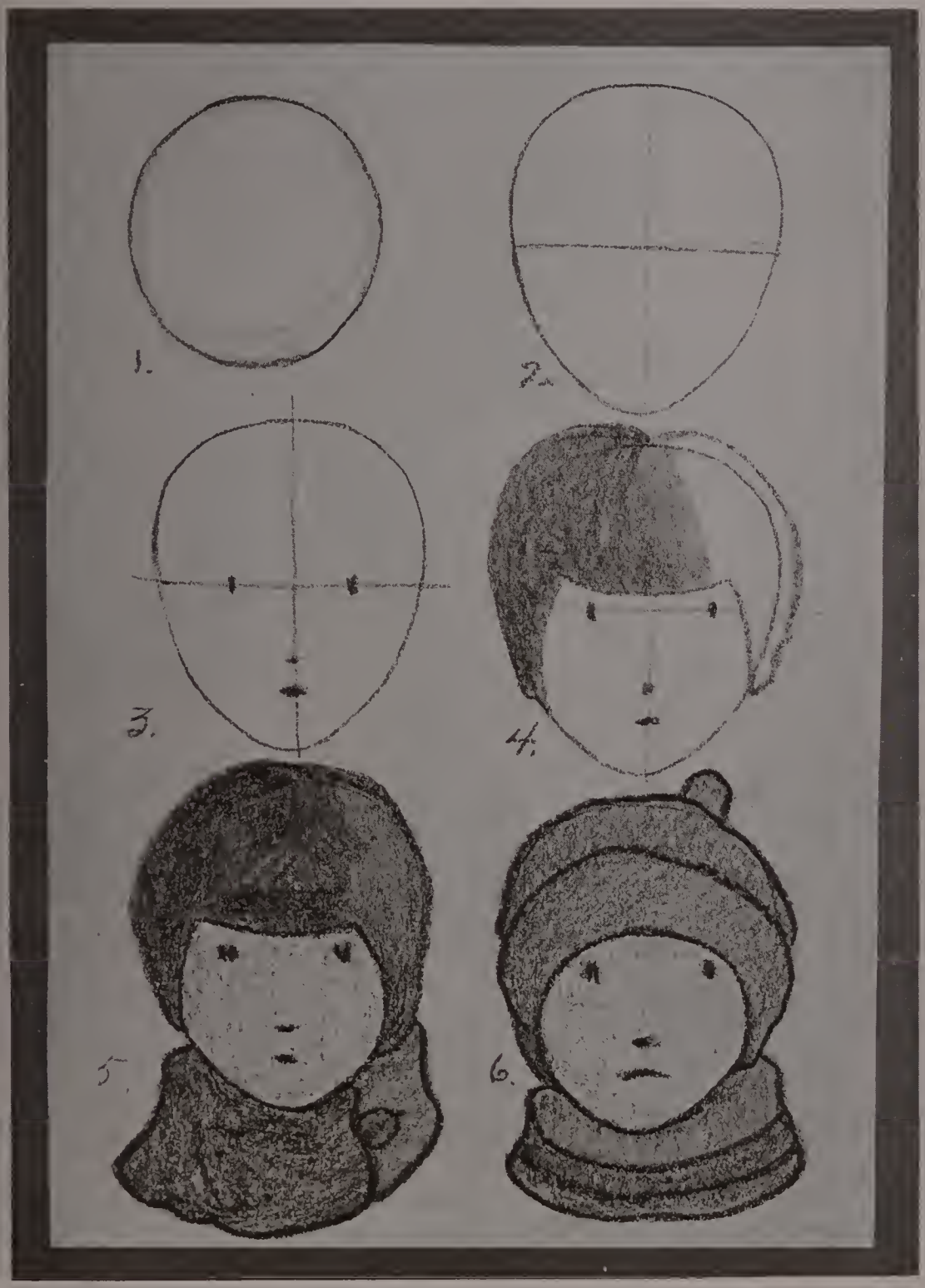
Across the hall the young, happy first primary teacher had caught the inspiration, her cunning fingers almost aching to try it out. She elaborated upon the idea, and each of her six windows artistically portrayed some leading activity near and dear to the heart of childhood. It was a pictured poem of play. A dark blue boy confronted by a demure beseeching little yellow maid sported a bunch of vari-colored balloons, while her purple brother disported his own bright red one. Yellow and green tots turned a rope for a red girl to skip; a green lad with his kiddy car followed upon the heels of a blue girl pushing her doll buggy, while a yellow dog walked protectingly at her heels. A blue boy stood ready to push the red girl in her swing—"high, high, up to the sky," while the yellow dog jumped for joy in front of her. The blue boy in another window was at the bat, a yellow boy just in front of him posed ready to pitch the ball to the brown catcher behind the bat, and

this time a blue dog waited, pantingly, to see his young master send a regular league ball. Six little maids in harmonious colors played ring-around-a-rosy in another space, and in the window next to them a group of tiny girls played "striking attitudes" while a midget boy at the edge rolled his hoop.

It was such an intensely interesting morning, for pupils, teacher, and principal. Later these same windows formed the basis for some of the best language lessons of the year, oral stories for the beginners, and written ones for an advanced second who were in that room. Interesting reading lessons can well be added and thrown on the blackboard with the school lantern, for the genuine and prolonged enthusiasm over the charming windows was an opportunity that afforded much educational capital.


A Figure for the Lower Grades
1. Christmas bell
2. Crayon at centre of bottom and draw face. Make features. Eyes halfway from chin to top of skull Space of eye between eyes
3. Sleeves and dress
4. Balls for hands
5. One line for inside of both legs
6. Look back at head and swing in lines for outside of legs.
7. Slipper - it's an O.
8. Curving line for half hose helps make leg look rounded.
9. Dress. 10. She can jump rope or pull taffy.
10. Color.
bell
face nearly finished.
O for slipper
mouth
A Figure for the Upper Grades
1. Light upright freehand line
2. Divide into six equal parts.
3. Egg shape for head = one sixth
4. Two for Trunk
5. Divide rest in two. This is knee.
6. Slender ovals for legs
5. Finger tips at half of thigh. Draw hand ovals. 6. Collar bone.
7. Divide from collar bone to hand in Two. This is elbow. Ovals for all arms, upper and lower. Ovals for feet. Dress

A SIMPLIFIED FIGURE DRAWING METHOD BY MRS. ELSIE D. CHARLES OF CLINTON, IOWA



A SIMPLIFIED DRAWING METHOD FOR DRAWING THE HEAD, BY MRS. ELSIE D. CHARLES, CLINTON, IOWA

A PAGE OF SUBJECTS USED FOR COLOR HARMONY PROBLEMS
BY FLORENCE REDFORD, ART TEACHER, LONGVIEW, WASHINGTON

Teaching Color in the Lower Elementary Grades

ELISE REID BOYLSTON
Assistant Supervisor of Fine and Industrial Arts, Atlanta, Georgia

DID YOU ever stop to think what a wonderful, wonderful time you can have playing with color, especially in the lower elementary grades? It's just like fairyland, with threads of the rainbow to juggle with; and oh, the possibilities one has with the six hues—yellow, orange, red, violet, blue and green!

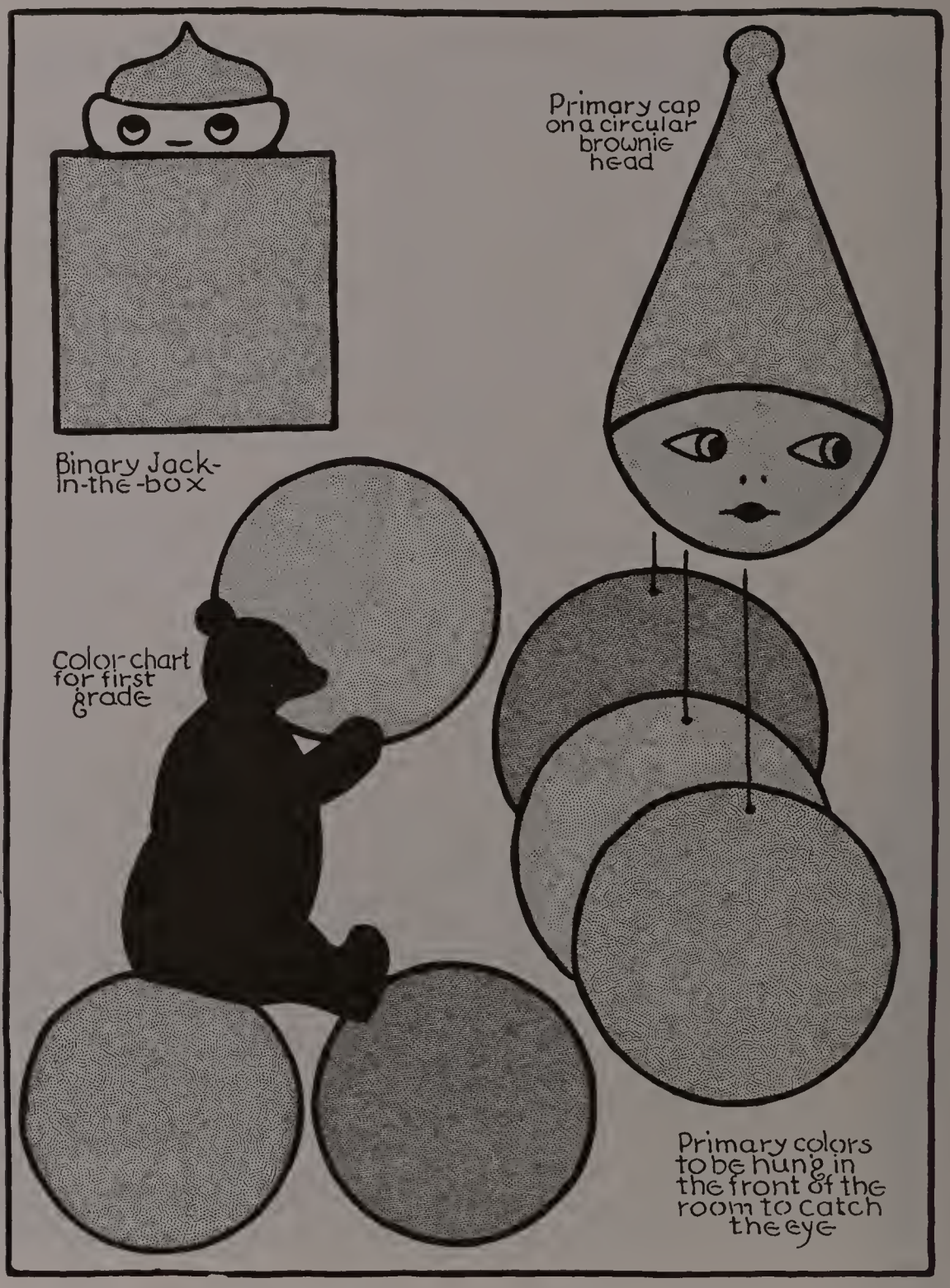
If we attempted to teach the primaries and binaries as might have been done fifty years ago, it would be a dry subject indeed; but when one has such delightful animals as silhouette elephants and playful cats to start the ball rolling, why, it's just loads of fun!

In school systems which are fortunate enough to boast of kindergartens the children know the names of the colors when they arrive in the first grade, bringing a large amount of confidence and a small amount of person; and tiny though the boy or girl may be, he will make a creditable color chart if we appeal to his mature ability, now that he has "graduated" from kindergarten; and he will doubtless show a surprising originality of arrangement, and take pride in neat pasting and the best cutting of which his baby fingers are capable.

Then, too, there's such lovely paper with which to work; perhaps a sheet of gray which he must keep clean if it makes a nice background—and the *cunningest* bear patterns for him to trace, but he must be very careful to follow the edge exactly, and cut on the line as well as he possibly can, for he wants to have the best bear in the room, of course; and then there are three balls—red, yellow and blue to be traced or cut free-hand from the square. Ah, now's the fun when we're all ready to paste, for we will see how differently each can arrange his chart. Teddy Bear may be slapping bubbles in the air, or he may sit on one ball, or roll the three. Then after they are arranged so nicely, they must be neatly pasted; and it's surprising what nice work will result in a little new first grade!

Then there's the jack-in-the-box charts for the second grade to make, and it's as easy as jumping off a log to cut the funny little brownies just ready to bounce out. They are made from the quarter sheet of grayed orange construction paper as a foundation, and this color does nicely for the faces of the little fellows who are all slightly different, according to the whim of the child who cuts them. Some brownies have flat caps and some pointed with maybe a tassel on top. The eyes and nose are outlined with black crayon, and the eyeball filled in with white. The cap and box are made of thin poster paper—green, orange, violet, yellow, red, and blue. Each child selects the hue he likes best; and when they are done and put on display, three binaries and three primaries all in a row, they make a most attractive and jolly way of learning the colors.

The fan is frequently a thing of beauty, and always a joy forever. This one, made from a six by nine sheet of


Primary cap on a circular brownie head
Binary Jack-in-the-box
Color chart for first grade
Primary colors to be hung in the front of the room to catch the eye

COLOR HARMONY DESIGNS USED BY ELISE REID BOYLSTON IN TEACHING COLOR IN THE ELEMENTARY GRADES OF ATLANTA, GEORGIA

gray construction paper, and adorned with flowers torn from the standard hues, makes a suitable color problem for the third grades.

The fan is cut free-hand on the fold, using a variety of handles. The six flowers are each torn from a piece of thin poster paper—three by two and a-fourth inches in size, and by folding lightly, the center holes may be pinched out without creasing. Black is pasted behind the openings and the foliage is cut from black, the leaves following the curve of the fan.

Now if you were just eight years old, wouldn't you simply *adore* making color charts like these that you could take home to show to Mother; and wouldn't you learn the color wheel without knowing that you were doing it?

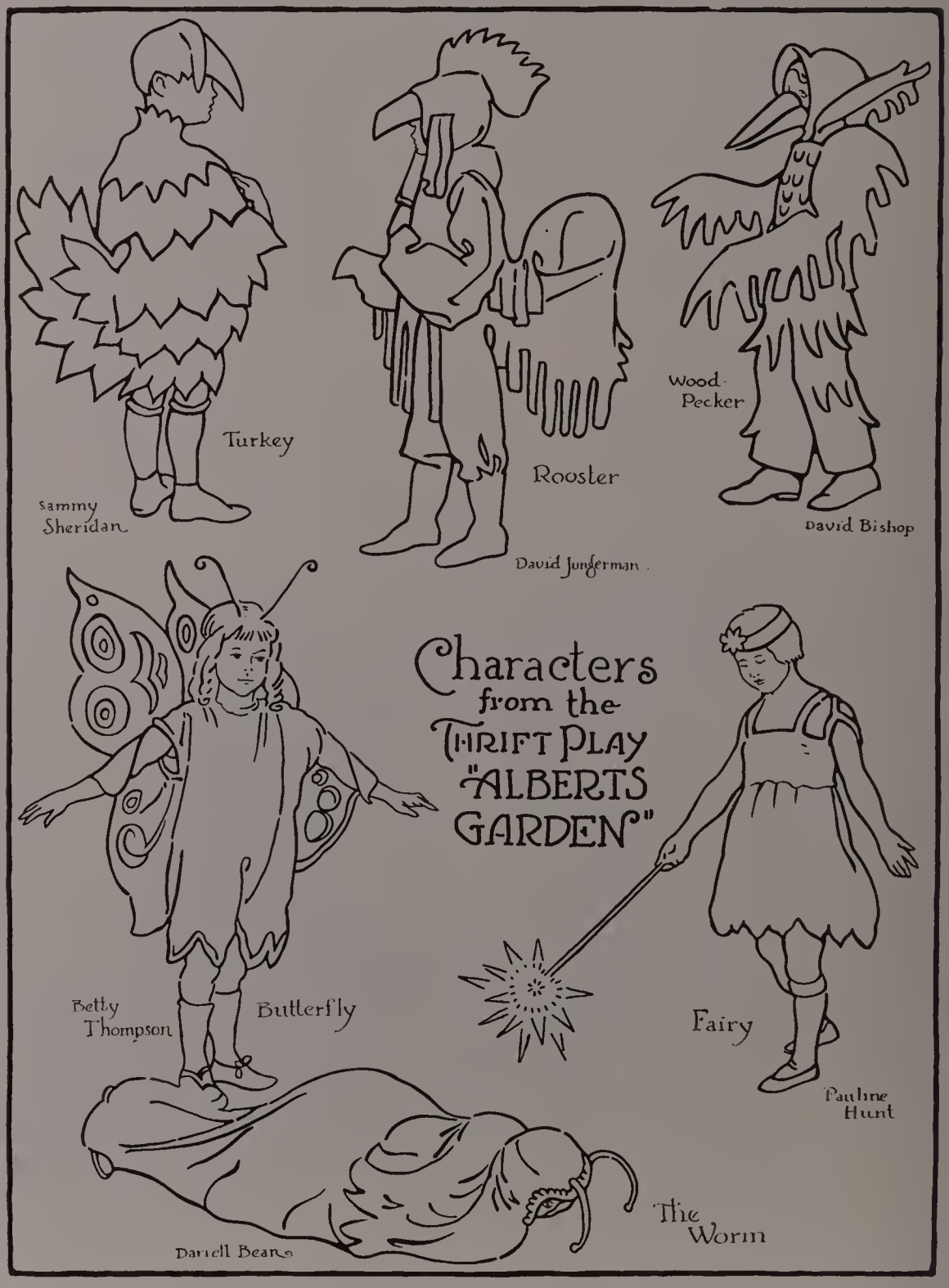
Albert's Garden

A Thrift Play by Fourth Grade Children

WINIFRED DRESBACK
Art Teacher, Palo Alto, California

ON THE front wall of the fifth grade room hung a colorful oil painting of a Santa Clara Valley prune orchard in full blossom. It had been a daily inspiration to the children, and at last the artist of this lovely picture visited the children. Among other things, he told them that every beautiful thought and achievement, however small, is part of a circle and that it takes many persons' thoughts and deeds to complete the perfect round. By way of illustration, he told them that once when he was an art supervisor he urged a class to think of the best title they could to illustrate a picture, or to head a poem. The one selected was called "Albert's Garden." He took this title to another school and they used "Albert's Garden" as the theme for a poem. The best of these was taken and the next school he visited was invited to write the music for the poem. A little girl volunteered and a well-known composer declared that it was very good music. Later an artist sang the song; it inspired a beautiful picture, and thus the circle grew. The fourth grade, who had been invited in to meet this interesting speaker, listened very attentively and they also wished to add a link to this fascinating circle. What could they do? They would write a play, and act it. January is Thrift Month and "Albert's Garden" could be linked to "Thrift." This happy thought became a project, the first and main part of which was worked out in the language period; namely, the writing of the drama. As characters, plot, and conversation developed, the teacher wrote it upon the blackboard. A lively fire of criticism was permitted. Speeches were modified, lopped off or added to, until satisfaction reigned. The class then proceeded to copy their manuscripts.

The teacher did not wait for the play to be completed. She learned something she had not thought of before. We visualize through dramatization.


Characters from the THRIFT PLAY "ALBERTS GARDEN"
Turkey
Sammy Sheridan
Rooster
David Jungferman
Wood Pecker
David Bishop
Betty Thompson
Butterfly
Fairy
Pauline Hunt
The Worm
Darrell Bears

Act I was well acted before Act II was thought out. In the same way were handled the different scenes in Act II. The conversation of the flowers with Albert, Albert's experience with the fowls in his garden, the advice given him by his vegetables, etc., were acted as soon as they were thought out, and the next situation came easily in consequence. Act III suggests remarkable unity and sequence for children, but it came as a result of complete familiarity with the preceding parts. There was never a dull moment, and the teacher was often hard pressed to give each eager pupil an uninterrupted hearing.

Children love to dress up, and the subject of costumes was a live one from the moment of the play's conception. Some of the children had costumes at home; others knew where to borrow them; co-operative mothers were glad to help, but the teacher stressed the point that it is much more fun to make your own costume or help make others, and groups of girls were busy sewing, cutting, and fashioning costumes of wrapping and crepe paper. In a class, one will always discover talented designers even though they be but eight or nine years old. The teacher took very little responsibility except to advise, furnish paper, needles and thread, and oh, yes, plenty of safety pins! One mother, speaking of her child's interest in the play said, "Have I heard of it? Say, I haven't heard anything else since it began!" The play became the possession of every child in the room, and that is the big thing. No prompting was necessary; no urging needed. The pride of authorship and ownership both was in the heart of every fourth grader. "We did it!" Here is the play:

ALBERT'S GARDEN

Act I

Characters: Albert, and his parents.

Scene: At home.

Albert asks his parents to help him become a school banker, to make his class 100%.

Albert: Father, I wish you would give me some money to start a school bank account. I am the only one in our room who doesn't bank and our room wants to be 100% in banking. The bank lady says it will teach us to save our money.

Father: My son, it would not help you for me to give you money.

Mother: John, why don't you give him a job cutting the lawn, or bringing in the wood?

Father: Lucy, why don't *you* give him one wiping the dishes or washing the windows?

Albert: I don't like any of those jobs. I'll find one of my own. (*Albert goes out, followed by parents.*)

Act II

Characters: Flowers, vegetables, a toad, woodpecker, turkey, rooster, hen, caterpillar, and butterfly.

Albert comes in carrying rake and flower pot. He rakes and waters his flowers while he talks.

Albert: My friends the flowers, vegetables, birds, toads and butterflies, here I am again to water my garden and to help it grow. Pansy, have you grown any since yesterday?

Pansy: I've grown an inch or two, thanks to you.

Albert: Buttercup, has the caterpillar taken a bite out of you?

Buttercup: Oh, I was so relieved to see the hop toad coming just in time to rescue me. (Hop toad and worm are seen in garden.)

Albert: Rose, I am so glad your bud has burst into a beautiful and fragrant flower.

First Rose: You may pick me, and make your savings grow.

Second Rose:

A wise little rose will always say
"Put your money in the bank to stay."

Albert: Daffodil, you are so bright and beautiful today.

Daffodil: Albert, you are very kind. I am sure you are going to be a useful man, because you are making such a success of your garden. (*Enter turkey, rooster and hen.*)

THE MAIN CHARACTERS

ALBERT: Shoo! You troublesome creatures!

TURKEY: (*Gobbles*) Why, I rake up your garden for you.

ROOSTER: And I pick up the insects which injure your garden. (*Imitates the crowing of a rooster and flaps wings.*)

HEN: Ca! Ca! Ca! We will go, but first we are going to tell you something. If it weren't for us your garden wouldn't be worth a cent. We pick up the caterpillars.

TURKEY: Watch me gobble up that caterpillar! (*Caterpillar is seen crawling along. Turkey strikes at it with his wings and gobbles.*)

ROOSTER: Cock-a doodle do!
Your pennies grow from one to two.
Save pennies, dimes and dollars, too,
Cock-a doodle do!

HEN: Ca-ca-ca-ca-ca. Money you'll not lack
If you don't buy ca-ca-ca-candy!

TURKEY: Gobble! Gobble! Gobble!
Watch your money double.
Don't buy candy.
Put your pennies in the bank
And they will soon come handy.

ALBERT: Oh! look at my vegetables! I think they will soon be ready to sell. Good morning, lettuce, how are you?

LETTUCE: You can sell me now, because I have a big head.

CARROT: Are you sure your head is solid?

LETTUCE: I hope so, Albert, and that your bank will grow as fast as I have.

ALBERT: Hello, rosy beets, what have you to say?

FIRST BEET: I will help you with your bank account too.

SECOND BEET:
Every dollar earns four pennies
Year by year! they never shirk.
Turn your pennies into dollars,
Let your dollars do their work.

ALBERT: Have you as much in your head, cabbage, as lettuce?

CABBAGE: Yes, I'll show you that I have. Listen to this.
Thrifty Albert, you'll have me to thank
If you don't buy toys like other boys,
But put your money in the bank.

ALBERT: (*As a woodpecker is seen dodging behind the flowers and vegetables*), Hello! Are you one of those troublesome birds that come around and peck my vegetables?

WOODPECKER: No, I'm Redhead, the Woodpecker. I help Mr. Hop Toad catch worms. See that caterpillar? I'll eat him in a minute.

CATERPILLAR: No, you won't. I'll crawl fast and get into my house.

WOODPECKER: I just let him go on purpose. There are plenty more.

ALBERT: Hellow, turnip, how are you getting on?

TURNIP: Pull me up! Pull me up!
It's time for me to be eaten up;
But first I want to see

Each penny, nickel and dime
A great big dollar be in time.

FLOWERS: Look! here come the elves! (*Elves come running onto stage and get behind the vegetables. Then come the fairies.*)

FLOWERS AND VEGETABLES: And here come the fairies!"

Fairies make a circle; elves circle around them; then they make one large circle and dance. (*The record used for this dance is the "Ace of Diamonds."*) *After the dance the elves and fairies dance back of the flowers and vegetables and the caterpillar crawls across the stage.*

BUTTERCUP: Here comes that troublesome creature again who almost took a bite out of me when Mr. Hop Toad came along and frightened him away.

FAIRY QUEEN: Let us turn this creeping thing into something beautiful that will not harm the flowers and is loved by everybody.

FLOWERS: Isn't it beautiful! Thank you, Queen Daisy.

ALBERT: Now flowers and everybody, it is time for school. I must go a little early for it is bank day, and I must put the money I have earned this week in the bank. Goodbye flowers, vegetables, birds and everybody!

EVERYBODY: Goodbye! We hope your room will get the flag!

ACT III

In the center of the stage is a large bank. On it is printed "School Bank" and "Thrift wins Success." A screen was placed in front of it in the previous acts. As Albert calls out "Pennies, nickles, dimes," etc., the procession of children carrying the paper disks upon which is printed "pennies, nickels, etc.," steps behind the bank onto a chair, holds up money and steps down. It gives the impression of money dropping into a bank. The original plan was to have a little slide, and have the money slide into the bank. We couldn't borrow one, so gave up the idea for the simpler one. Use all the left-over children for this. The other characters besides Albert are the principal, the bank lady and a bank book. The latter has a bank book as tall as his chin, one that can be opened as the bank lady writes in the account.

ALBERT: Good morning, Miss Patton! Good morning, Miss Ricks! Good morning, everybody. Are you all banking today? I am! And I earned it too.

PRINCIPAL: How did you earn it, Albert?

ALBERT: I have sold some of my flowers and vegetables.

PRINCIPAL: How lovely!

BANK LADY: How much money have you?

ALBERT: I'll count it. One penny, two pennies, etc. (*As he says six pennies, bank lady calls out "Six cents" and writes it in the book. There were six pennies, four nickels, three dimes, four quarters, three halves and two dollars.*)

BANK LADY: Five dollars and six cents. Isn't that a fine beginning? And the fourth grade has 100% banking today. They get the flag! (*Girl steps forward and holds up the flag.*)

A third grader was deeply impressed while listening to the fourth grade play and gave his mother a very clear and detailed account of it. She happened to be a member of the Safety Board, and came to the school asking if the pupils could not work out a similar drama to impress upon everyone the various points in public safety. And so the circle grows, and enlarges and reaches beyond our limited vision, without end.

THE THRIFT PLAYERS

Schoolroom Decoration

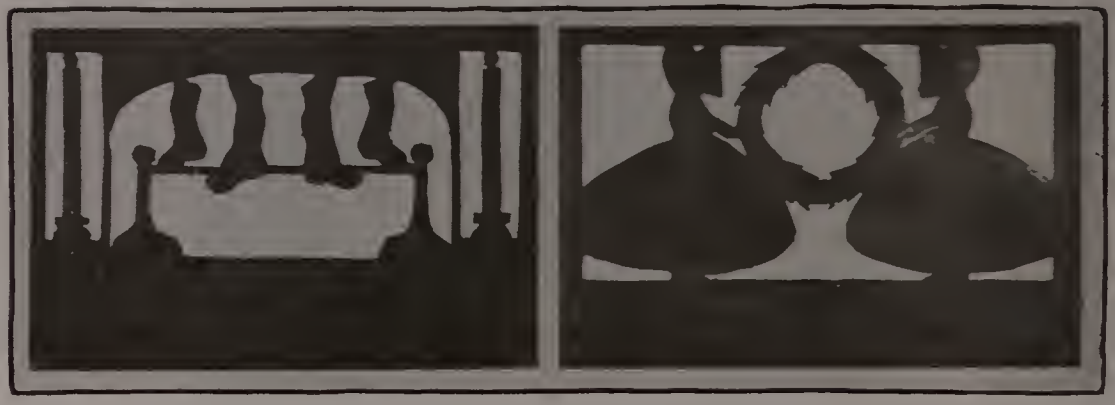
CARRIE E. MINICH
St. Cloud, Minnesota

I AM writing this thinking that the following may be of assistance to some grade teacher who has tired of the usual blackboard picture illustration of Christmas time, and because it may be used at any time of the year for schoolroom decoration.

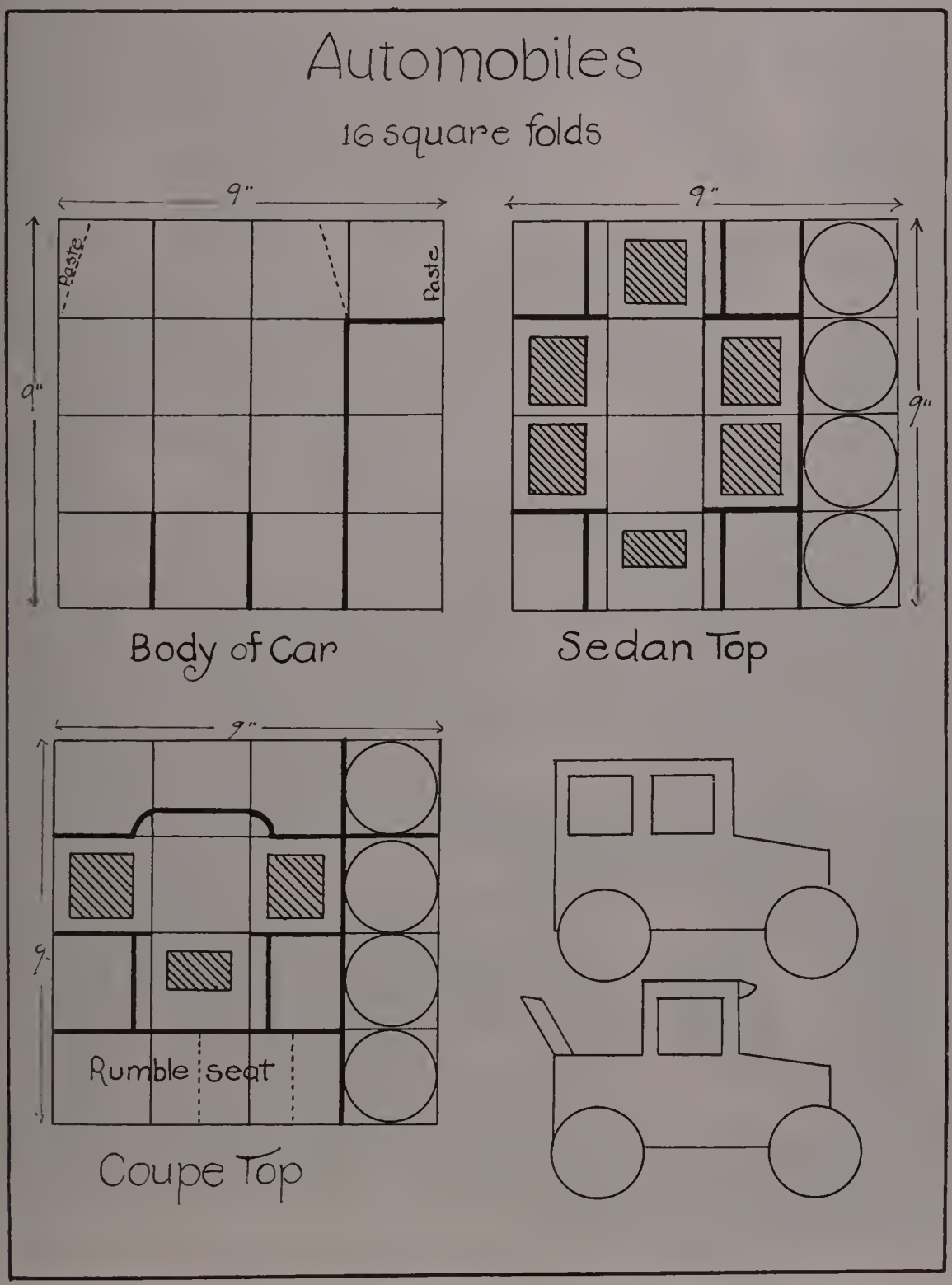
The materials used were common whiting that may be purchased at any drug store at a nominal cost, and the dried and discarded crystals of tonal poster paint.

The problem given was a selection of some Christmas picture, rather simple in design, but a composition that would be of vital interest to children. There was a variety in the selection—the Wise Men on their camels, some crossing the desert, some nearing their destination—shepherds following the star, while others stood worshipping by the stable. There were carol signers, and one boy choir singer with book in hand, and mouth spread in singing "Noel." This one had a border of children's toys. Santa was not forgotten; we saw him in his sleigh and with the reindeer flying over the snow, while the moon looked down and smiled, and another showed him in the act of carrying the Christmas tree with his pack on his back, and another of him just about to descend through the chimney. There were wreaths, bells, stars and lanterns, and many other things to please a child's heart.

Windows in the schoolroom were chosen by each student and the picture drawn on the window with a small brush dipped in the whiting, liquified by adding water. The coloring desired was produced by adding tonal color to the whiting. Any color may be obtained in this way. It requires some care in the painting as you may not use the medium either too thick or too thin, but a little practice will teach you how to produce the best results. Strokes should be broad and free, and be modeled to follow the line of structure of the object. With thought and care a really beautiful picture may be produced.

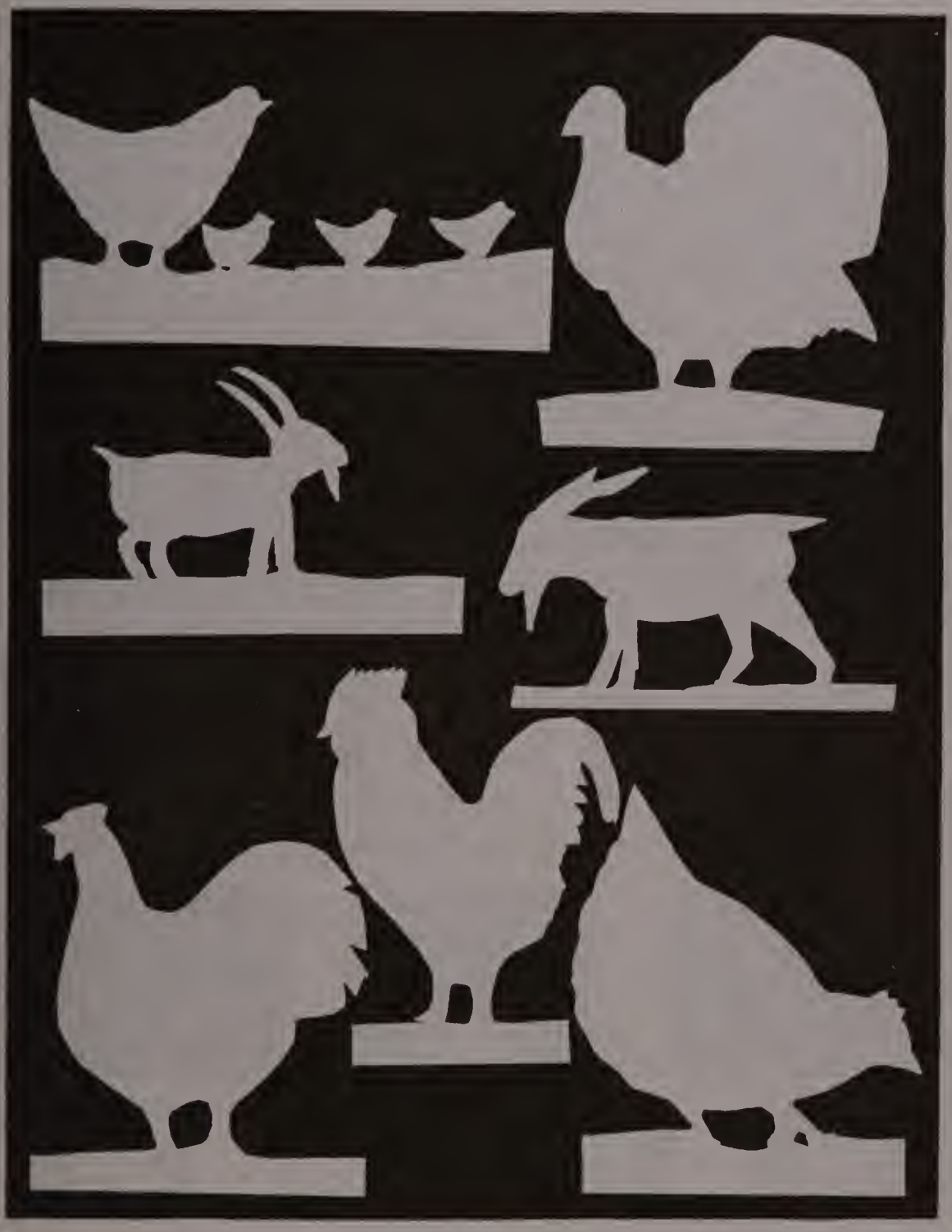


SILHOUETTE DECORATIONS ARE ALWAYS GOOD



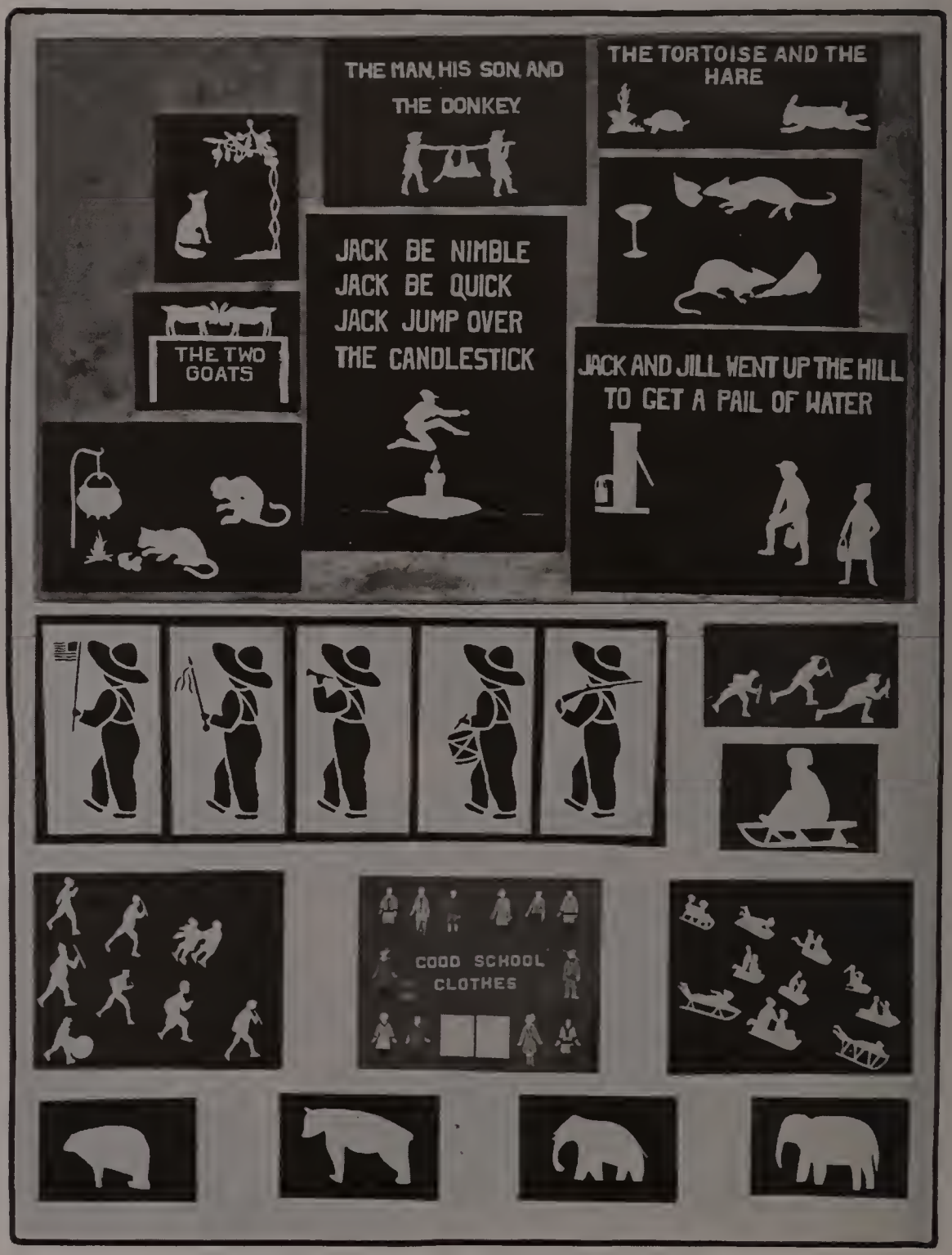
AN AUTOMOBILE, TWO STYLES FOR LITTLE CRAFTSMEN TO MAKE WITH PAPER. RECEIVED FROM HELEN M. ALLEN, STATE NORMAL SCHOOL, FRAMINGHAM, MASSACHUSETTS.

CUT-PAPER ILLUSTRATIONS BY THE ELEMENTARY GRADE CHILDREN OF THE MINNEAPOLIS PUBLIC SCHOOLS, BESS ELEANOR FOSTER, SUPERVISOR OF ART



CUT-PAPER FARM YARD PETS BY THE CHILDREN OF THE MINNEAPOLIS SCHOOLS, MINNEAPOLIS, MINNESOTA

The School Arts Magazine, December 1928


THE MAN, HIS SON AND THE DONKEY
THE TORTOISE AND THE HARE
JACK BE NIMBLE
JACK BE QUICK
JACK JUMP OVER
THE CANDLESTICK
THE TWO GOATS
JACK AND JILL WENT UP THE HILL
TO GET A PAIL OF WATER
GOOD SCHOOL CLOTHES

GRADE WORK BY THE PUPILS OF THE SHELBYVILLE, INDIANA SCHOOLS, CORA TINDALL, ART SUPERVISOR

The School Arts Magazine, December 1928

With Our Contributors

A Who's Who of Art Educators

C. Valentine Kirby, Director of Art for Pennsylvania, is one of those genial and delightful mortals who, in addition to artistic ability and appreciation, is interested in helping the struggling young artist to develop his powers, to sell his pictures, to achieve recognition; in helping the art supervisor and teacher to instill in little children a love of beauty that may become a characteristic of future Americans; in bringing to the world-worn and disillusioned adult a fresh idealism and interest to be found in the world of pictures. Mr. Kirby radiates appreciation of the arts as surely as a base-burner throws off heat. Surely the supreme test of appreciation is not personal enjoyment through use of a special gift, but rather a sharing with our neighbors of that which we understand and love.

Mr. Kirby was an art student at the Art Students' League and the Chase School of Art in New York City and then studied in Europe. For ten years he was instructor in the fine and industrial arts at the Manual Training High School in Colorado. In 1911 he left Colorado to become director of art instruction at Buffalo, New York. He

entered the field of art education in Pennsylvania in 1912 when he became director of art instruction in the Pittsburgh Public Schools. His work in that city received State recognition in 1920 when he was appointed to his present position as Director of Art for Pennsylvania.

Mr. Kirby is equally interesting as a lecturer and as a writer on art subjects. He has lectured in many colleges and before many groups of diverse interests on all phases of art from "The Enrichment of Life Through Public School Art" to "Suitable Dress for the Business Girl."

His writings show an equal range from the idealistic to the practical in the arts. Worthy of note are his creed "What Art Means to Me" and "The Business of Teaching and Supervising the Arts," the latter a book just off the press. (The Abbott Educational Company, Chicago.)

Mr. Kirby has served on many important national committees. He was one of the American representatives and speaker at the International Art Congress in Dresden in 1912. He assisted in a survey of art in American Industry in 1920. He is a member of the Executive Committee of the International Art Congress at Prague, of the Advisory Committee of the Carnegie Corporation, of the Art Committee of the National Congress of Parents and Teachers, of the Federated Council on Art Education.

In addition to his state and national services Mr. Kirby has done much to advance the cause of art in the cities in which he has lived. During his residence in Pennsylvania's Capital City he has been a potent influence in the organization and development of the Harrisburg Art Association.

His hobbies are designing bookplates and giving the other fellow a boost.

R. S. T.

VIKING SHIP · 5th Grade Boys

BRIG OF WAR · Sherman Fairchild ·

SHIP HANDICRAFT AND MODEL BOATS ARE PROJECTS IN HANDICRAFT THAT ALL BOYS LIKE TO DO

THE DESIGNING AND PAINTING OF FANCIFUL DWELLINGS IS A PROBLEM IN DESIGN THAT INCLUDES A TRAINING IN COMPOSITION, COLOR PATTERN AND TECHNIQUE. THIS DECORATIVE PANEL BY E. ARREL ILLUSTRATES THE REPEATED USE OF A GIVEN CONTOUR THROUCHOUT A COMPOSITION. THE CONTOUR USED IS THE TRIANGLE

The School Arts Magazine, January 1929

The SCHOOL-ARTS MAGAZINE

TRADE MARK REG U S. PAT OFF AND IN CANADA

AN · ILLUSTRATED · PUBLICATION · FOR · THOSE INTERESTED · IN · FINE · AND · INDUSTRIAL · ART

PEDRO · J · LEMOS · Editor

DIRECTOR · MUSEUM · OF · FINE · ARTS · STANFORD UNIVERSITY · CALIFORNIA

JOHN · T · LEMOS · Assistant Editors · BEULA · M · WADSWORTH

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Introducing

Miss Beula M. Wadsworth

Assistant Editor

THE School Arts Family has grown so large that it has become necessary to have assistance in the editorial department. The editor and the publishers are confident that all will be pleased with the selection which has been made for the important work of an assistant editor.

Miss Wadsworth has had long experience as a teacher and supervisor of art and has become well known and highly appreciated. Her work at Kalamazoo for the past fifteen years has been notable for efficiency. Her contributions to this magazine have always been constructive and entertaining. Her appointment will make the magazine more useful as she develops new ideas and practical helps for the teacher.

Beginning with this issue of January, 1929, the title page of The School Arts Magazine will carry the additional name of Beula M. Wadsworth, assistant editor.

THE SCHOOL-ARTS MAGAZINE
TRADE MARK REG. U S PAT. OFF. AND IN CANADA

VOL. XXVIII JANUARY, 1929 No. 5

Art as a Factor in Character Development

FLORENCE TILTON
Art Department, Peru State Teachers College, Peru, Nebraska

ART teaches wise choices in the creating of environment. Art and industrial art open a wide field for wise use of leisure time. The person who lives the laws of design is one who has a well developed character.

You may have heard the song "Since Henry Made Lizzy a Lady"; there were a number of things that Henry did in order to make Lizzy a lady, but any of you who have seen the new "Lizzy" will agree with me that she is far more beautiful than the old "Lizzy." Ford used to scoff at the idea of a design being an essential element in the construction of a car, but he has been forced to hire trained designers who have done everything in their power to make the new car conform with the principles of good design. He has done this in the hope of increasing sales.

Environment has always been a very essential element in character development. We can scarcely expect beautiful lives to come from environments of disorder, dirt and sordidness. Why is it that so many of our young folks in small towns of the middle west have such limited ideals? One is the lack of beauty in their surroundings. The outlook has been narrow. The ugly frame houses, our barren main streets are not an inspiration to the growing child. He has no opportunity to see good pictures, good architecture or good sculpture, and all too few times to read good literature. By teaching art appreciation we hope to help him to make choices which will add beauty to his home, his school, his city and state. We want them so attractive that the child will want to spend his leisure time at home. The group of boys and girls who have attractive yards with space for play will bring the crowd there instead of going with the gang to some other place of amusement.

A mother had seven sons, who all became sailors. When the last one left she wept and begged him to remain. A neighbor said, "I know why your boys went to sea." "Why?" she inquired. "Because you have always had that picture of a ship on the rolling sea in your living room," replied the neighbor.

The impressions we receive through our eyes will often outlive impressions we receive through our ears. Which do you remember most from your childhood, a picture that hung in your room or a story you were told? We can expect pictures of the right kind, full of color and imagination, to have an uplifting effect on the youth of today. Such pictures placed before the children of a community will be a worth-while investment.

We hear much today about the wise use of leisure time. America and es-

pecially the middle west has been greatly lacking in artistic appreciation because there has been so little leisure, the period for artistic development has been short and we have had some Puritanic traditions which have opposed art. The situation is different today. The leisure has come. Unless it is used wisely our youth will suffer. Would it not be far better for a boy to be interested in color cement than to be spending hours in the local pool hall? There are many phases of art and industrial art work that young people could be instructed in that would give untold pleasure and keep them employed many hours which might be spent on the streets or among bad associates. I have seen very few girls who would not become enthusiastic over basketry, polychrome or gesso work, batik, tie and dye, tooled leather, cone painting and artistic embroidery when they were taught the crafts by enthusiastic teachers. When boys find a local demand for a knowledge of lettering, poster making, block printing and other crafts they will spend long hours working over a project. I have gone to junior high school at 7.45 a. m. and found children waiting for me to ask for extra help. I organized clubs which met at 8.00 a. m. to keep the children employed who had to come early because of the necessity of riding with parents who went to work early. I always had more joining than I could conveniently handle. I have had difficulty in getting the last child to leave at night because they were so interested.

Some one has defined Design as a conscious arrangement of orderly parts. In order to have a fully developed character we must have unity, center of interest, balance, rhythm and a purpose in life. Character is a matter of growth, a thing in which we build many parts a little at a time; but the man of strong character is the man who has a central purpose, who has a major interest. When we teach the principles of design through art and craft work we put into practice these laws, and we are strengthening that feeling for the essentials of good character, for these are the laws every designer applies in producing works of art.

Teach the children to love beauty through consciously trying to produce beauty, through beautiful surroundings, through a study of the masterpieces of beautiful construction, and beauty will be the result. Dr. Harry Emerson Fosdick, the famous pastor of the Park Avenue Church in New York City, has said that the cure of many modern social ills is beauty, beauty of environment.

TWO GARDEN GATE DESIGNS BY GRADE VIII STUDENTS OF THE DOVER, OHIO, PUBLIC SCHOOLS, MARGARET H. GENDER, ART TEACHER. SUCH PROBLEMS ARE EXCELLENT CORRELATION TO CIVIC AND HOME NEEDS. THEY MAKE FINE SUBJECTS IN DESIGN FOR THE WINTER MONTHS IN PREPARATION FOR SPRING GARDEN DAYS

Interpretation of Music through Line, Form, and Color

EVERETT E. LOWRY
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THE art department of the Richard J. Reynolds High School, Winston-Salem, North Carolina, recently tried an interesting experiment in interpreting music abstractly through the mediums of line, form and color. The subjects of the experiment were mostly freshmen taking high school art for the first time. Very little training in the fundamentals, such as design, composition, rhythm, balance, and color had been given them previous to this time. For the most part, such conditions made for spontaneous, original and imaginative drawing.

There were two experiments, with and without the use of a talking machine. The first was conducted as follows:

The day before the experiment, the teacher asked the students to think of a selection of music, with which they were familar, to interpret abstractly in a drawing. They were to think of three things in connection with the music selected: (1) the mood it portrayed, (2) the kind of rhythm, whether flowing or jerky, (3) the colors which might be used in the interpretation.

Suggestions were made that drawings or designs were to be made in abstract form; warm colors and angular lines suggest exciting moments, jerky rhythm, crescendos, joy, etc., while cool colors and graceful flowing lines express a more flowing rhythm, quiet moments, sadness, respose and the like.

At the beginning of class period next day, all the instruction the teacher gave was, "Today you are going to interpret your selection of music. Please get out your art materials and begin work." Keen interest was displayed right at the beginning; seemingly no one hesitated—they were eager to show the teacher what they could do unaided. It seemed a great adventure to them. In all earnestness many whistled, sang, or hummed their selection as they drew. At the end of the hour, each student had completed a plate.

The results were crude, odd, and quite original. The students had made drawings they could call their own. No two plates were alike in composition, color, use of line and form. A decided rhythm in keeping with a particular selection, was very evident in many drawings. The drawings naturally classified themselves into two types: (1) interpretation of a mood, and (2) interpretation of an excerpt of pronounced rhythm. No criticisms were made of these compositions previous to second experiment.

The second experiment was conducted differently only in that the students interpreted music as it was played to them by a talking machine. Four records were played in turn throughout the period as follows: Schubert's "Ave Maria," Halvorsen's "March of the Boyards," Brahms' "Hungarian Dances," and Ponchinelli's "Dance of

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Marygrove College

the Hours." There were decided improvements in these compositions. In many instances there was a more correct interpretation of rhythm and mood. The compositions were better in design quality, and the colors more harmonious.

The writer is making no attempt to compare results of the two experiments, but rather to show two possible ways of obtaining original work. The general attitude of the class was that they were delighted in doing this original designing. Aside from this, music of the quiet, soothing nature, played while children are doing art work, seems to have a decided effect on the children in that it quiets their nerves, makes them more contented to work, and stimulates their imagination.

Music has its charms!

Hand-Made Musical Instruments

ANNIE B. GRAY
Frostburg State Normal School, Frostburg, Maryland

THE HAND-MADE MUSICAL INSTRUMENTS AND THE ORCHESTRA IN ACTION

SENIOR III returned after their period of practice teaching, thrilled with many interesting ideas for making school work more pleasant and the schoolroom a joy for the small folks.

One thought lead to the construction of musical instruments to be used by primary children, so a student reported on the possibilites of making instruments under the classification: wind, string, and percussion. Each student chose the instrument which appealed to her interest and the work began.

The students collected cigar boxes, cocoanut shells, long neck gourds, rims from small cheese boxes, embroidery hoops, corn stalks, wheat straws, linen from a wrecked aeroplane, old mandolin strings, and hair from a horse's tail.

The experiment was on its way. The students were keen with enthusiasm and steeped in curiosity, intent on putting the right things together to produce tone and a resemblance to the real thing.

The first step in constructing the cocoanut banjo was filing the edges of a half of cocoanut shell and sawing out of

opposite sides pieces large enough to allow the neck of the instrument to fit neatly and firmly. The neck was made of basswood fifteen inches long, three inches wide, and one-half inch thick, four holes drilled in one end to set pegs or keys and small brads driven in the other to attach strings. A piece of linen taken from a wrecked aeroplane was stretched taut and fastened tightly by well rosined cord. The cord found its place in a groove about one-half inch from the top of the shell. Shellac gave it firmness and strength. When dry, the strings were placed in order over a small wooden bridge which was used to raise the strings.

The construction of the long neck gourd banjo was similar to the cocoanut shell. The large end of the gourd was used for the resonating body and the neck covered by a piece of one-fourth inch basswood for its completion. A piece of aeroplane linen covered the body and shellac gave the desired finish. Strings were placed over a well-set bridge to produce tone.

For the cigar box violin, the design was first cut in the top of the box and then the neck was placed where sections had been cut from the top of the box. A set bridge of one-fourth inch basswood was made and strings were attached. The bow was made of hickory with hair from a horse's tail stretched and well rosined. The finished instrument was painted and shellaced.

The lyre, 'cello, lute, and monochord were made of cigar boxes. The monochord was constructed with neck, bridge, keys, and only 'cello string (D) was used, not four as on the banjo.

For the triangle harp three pieces of walnut wood twelve inches, fifteen inches, and eighteen inches respectively and one inch thick can be used. After bracing each corner with a piece of brass, drill eight holes in the eighteen-inch strip evenly spaced; place tacks on the twelve-inch strip to correspond with the holes. Use strings the same size, but of different lengths. Old violin or mandolin strings can be used. The strings are raised by a narrow strip of wood on the eighteen- and twelve-inch sides and tuned to C, D, E, F, G, A, B, C.

Of the percussion instruments the kettle drum was fashioned from a mixing bowl with aeroplane linen tightly stretched and shellaced for the head and two soft headed elastic drum sticks for playing. The drum fitted a frame made of a small hoop and placed on legs for ease in playing.

The marimba and xylophone keys were made of poplar wood. One must exercise extreme care in measuring these different pieces because the experiment has shown that the tone, quality and pitch are affected by its length and its thickness. Bore a hole in the center of the key about one-fourth inch from the end. The keys are then loosely held on a frame by nails. Use as many keys as desired and always test for tone. A small mallet with a square head is used for playing.

The tambourine was made by putting a pair of metal embroidery hoops together with ten two-inch nails set between the hoops at equal distance apart and pop bottle tops placed on the nails. The opposite end of the nails were placed between the second pair of hoops and equally spaced. Solder the nails and this will hold the hoops firmly, making a jiggling tambourine.

The most successful wind instruments were the fife, shepherd's pipe, and pipes of Pan made from a cornstalk, alder, and wheat straws. The fife was made from a twelve-inch piece of cornstalk with the pith burned out and closed at one end with paraffin. Sound was produced by boring a hole near the closed end and seven smaller holes near the open end. The alder pipe or shepherd's pipe was similarly made. Pipes of Pan were somewhat peculiar in arrangement. Fifteen large wheat straws ranging from six to three inches were placed in a row with one end even. At each end of the straws a stout cord was woven in and out to hold the straws firmly and evenly. The cord was placed about one-half inch from the end of the shortest straw. To play, one must blow over the even end of the straws.

This experiment was completed with most satisfying results. Simple airs may be successfully played on these instruments and the problem very nicely correlates art, music, language, and handicraft, as well as making useful and decorative pieces for the classroom.

Pierced "Ivory" Work

JANET KATHERINE SMITH
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THE sheet celluloid that comes in several different weights lends itself very well to the development of a new handicraft. The simplest form of this is piercing, like the pierced metal often used in craft work, but far easier. The equipment is the same: a saw frame, jeweller's saw blades No. 4, and files of various sizes (a small nail file could serve for this). Paper knives, baggage tags, window wedges and pendants are simple problems to start with. Bracelets and Spanish combs introduce the element of bending the material, which is not so difficult as it would seem, but they are mainly of plain pierced work. Even desk sets, boxes, fern dishes and the like may be made with no other equipment, and the celluloid in combination with metal can be used for exceedingly advanced and beautiful problems.

It is useful to have a sawing board made of a four-inch strip of wood about ten inches long, with a V cut at one end. This should be clamped to your work table and project the V well beyond the edge, so that the ivory or celluloid can be worked on it, avoiding saw nicks on the table. A clamp from the dime store will fasten it. The saw frame may be purchased at any jeweller's supply company. Ask for a jeweller's adjustable saw frame; it will cost somewhere between ninety cents and a dollar and a quarter, depending on the depth of the frame. The six-inch depth will take even quite large objects, and is also a good size for metal book ends and similar things. For fine work, the six-inch Swiss needle-point jeweller's files (half-round, knife-edge, and rat-tail) are best, and cost about twenty-five cents apiece. They will be useful for metal work as well.

First comes the design; in this case

A GROUP OF PIERCED "IVORY" WORK FOR APPLICATION TO CELLULOID. SIMPLER AND BOLDER DESIGN THAN THESE WILL BE NECESSARY FOR THE BEGINNER. THIS HANDICRAFT WELL DONE PRODUCES BEAUTIFUL OBJECTS

suppose it to be for a baggage tag. A monogram is good, if simple; so is any abstract motif. There must be a place at the top for a strap or chain to fasten the tag to the suitcase, and this must be an integral part of the design. A book from the library on Japanese sword-guards will furnish innumerable suggestions for pierced patterns, and stencils are also helpful in showing that all parts of the design must be tied together by sections of the celluloid left unpierced. No part of the design should have less than one-eighth inch of the celluloid between the pierced place, or there may be danger of the thin place cracking through. This at once regulates the scale of the patterning. Keep the designs simple and straightforward, and avoid curly-cues and projections beyond the edges that could catch on things.

The design being complete, trace it on tough thin paper and paste it thoroughly to the celluloid. Allow to dry before starting the sawing. Adjust the blade in the frame at the handle end, making sure that the teeth of the blade point downward toward the handle. Then put the other end of the frame against the table, or in the V of your sawing board, and spring the frame a little by shoving against the table, as you screw in the other end of the blade. This will insure a taut blade, for if there is any looseness, the blade will break much sooner. Start cutting with an easy gentle pull downward, let the blade slide up, pull down again, and so on. Keep the blade *vertical*; do not tip it toward either side, or forward. A taut blade and a vertical stroke give the best insurance against breaking blades. Saw easily, and the celluloid cuts very fast.

To saw out the pierced part of the pattern, make a hole with a drill or a nail in the center of the part to be sawed out. Take the blade out of the frame at the end away from the handle, slide it through this hole and tighten it in the frame again, with the celluloid strung on the blade; and saw as before. Always approach a line gradually from this center hole not coming suddenly upon it at right angles and expecting the blade to turn in a single stroke. To turn corners, take a few small and very gentle strokes in the same place, not attempting to make any progress, and you will find that the blade will turn easily to the required new direction, without forcing it. If a corner is too sharp to turn in this way, back up gently to the starting hole, turn the blade, and approach the corner from the other side, until the two cuts meets. And always saw just outside the line, in waste material.

When the piercing is done, finish the edges by filing. The more careful the sawing has been, the less time will be needed correcting nicks and poorly done curves by the file. The shine may be taken off, scratches removed and the edges slightly rounded by rubbing thoroughly with the finest grade of sandpaper. Silver polish will make it still more soft and satiny. In the case of black celluloid, this makes the article look as if carved from ebony. A light waxing improves the finish, and completes an individual gift that is both useful and good-looking.

The celluloid itself may be obtained from the W. E. Keough Company, 201 Marengo Avenue, Forest Park, Illinois, and is quite inexpensive. It sells in any size sheet, according to weight of the

piece. One may obtain it in either black or white, thin, medium and heavy weights, with or without grain. The thin is about one-sixteenth of an inch in thickness, and the heavy is just over an eighth-inch, with the medium most useful, and in between in weight. I prefer the grainless celluloid, as it looks less like the "ivory" toilet articles, and the black is especially striking.

Working with celluloid is a fine introduction to metal work, but it is worthy of development on its own account, and is capable of the most artistic treatment. A desk set, with blotter ends, hand blotter, inkwell, paper knife, pen tray and letter rack, in black "ivory" pierced and mounted on polished copper, which a group of fourteen-year-old Camp Fire girls made, showed some of the possibilities of the craft, and caused much enthusiastic comment at the Camp Fire National Convention. What they did, others girls may do also.

Art in the Junior High School

DOROTHY MALLET
Art Teacher, Los Altos, California

ALTHOUGH I am an art teacher, I would not require art in all three years of the junior high school. Instead, I would require a course in the seventh grade and challenge the teacher to make it so interesting and vital that all eighth and ninth graders would elect art courses. I would give the time usually allotted to required art courses in the curriculum to electives—not to other required subjects.

I would attempt to make art elective rather than required, for several reasons. If pupils take courses of an aesthetic nature which they do not desire, they undervalue them, more or less resent them, and fail to benefit fully from them. They are apt to become disturbing elements among those who are interested. If pupils are to leave school at the end of junior high school, the seventh grade course, sketchy as it necessarily is, should give them enough art principles to build on, and is all that it is fair to require. Children who are to leave school because they have reached their intelligence level should be free to do vocational work, which they can more fully grasp, and so should children who are forced to leave school for financial reasons. On the other hand poor students do well in some kinds of art. This does not mean art requires no intelligence. If pupils are to go on to the high school at least one art course should be required again there. Pupils failing to appreciate art in the junior high school introductory course would be more apt to do so after a rest and further physical and social development, than if immediately forced into another course.

The aim of the introductory art course given in the seventh grade, should be to show the universal importance of art in life—to help the child evaluate and appreciate it. People are so closely associated with art that often they do

not recognize it. To fully benefit from it they should become completely aware of it. Children should study and also help create art which is associated with commerce, industry, city and home planning and decorating, costume design, as well as representation, illustration, etc. They should use very representative material which expresses art or at least be made aware of the possibilities that exist in all materials. They should feel that the principles of balance, rhythm, harmony, etc., and therefore beauty can exist anywhere. If they learn the truth of that fact alone, they have acquired a basis for a sound philosophy.

Because art is closely associated with everything it lends itself readily to the project method. A project, it seems to me is most effective when it arises from a natural spontaneous situation. Such a situation, arising often causes the overthrow of the carefully worked out art program, and dismay to teachers frantically attempting to keep pace with a schedule. I have known many cases where teachers were nicely launched on a series of problems, in perspective, illustration, etc., when a call from the P. T. A. for posters, from the manual arts department for woodwork designs, from the dramatics department for posters, stage setting, or costume designs. In such cases the teacher abandons her plans as a rule and enters more or less unwillingly into the project or she loses its chief benefits, genuine purpose and spontaneity. To avoid such upsets, I should suggest that she change her attitude and her plans and attempt no definite program. Instead to keep her aims in mind, and to insure their attainment, she could adopt such a plan as the following. On three papers could be written lists of the subjects to be studied—design, perspective, etc.; the materials to become acquainted with—charcoal, dyes, soap, store windows; and the principles which must be instilled—balance, subordination, rhythm.

These papers could be placed in a prominent part of the room to serve as a course of study. When an item becomes part of the understanding of the class, some pupils should cross it off, leaving constantly in view the remainder of work to be done. Between projects, formal work could take its place.

Some projects which could be done at any time could be listed in the "course of study" as suggestions to the class. Such a one would be paper making, which can be done by grinding up old linen rags, boiling them, and adding glue. This leads to history of records, book bindings, printing, lettering and illustration. In one school I know, it led to the production of a permanent school newspaper.

At the Addision Avenue School in Palo Alto, California, during the rainy season last year clay was discovered on the school grounds. The children dug in it at noon and recess and tracked it all over the building. One child in my fourth grade brought a handful into the room, and had it patted into a sticky cube before I noticed it. We put it on a tin plate and then on the radiator. It baked very solid and dry in time. The class discussed pottery and brick making scouring *National Geographics* and similar sources of information. For the next week the room was overrun with lopsided vases, would-be statues, and other products of the school yard clay. Tragically, most of them cracked. The

children wanted to know why. One boy made a kiln out of two tin cans, and burning bacon grease, produced a very hard, usable marble.

A class of girls and boys "tied and dyed" costumes for their own May festvial.

Other possible correlations are costume design with dramatics, interior decoration with manual training, and city planning with civics. Ideally all art would be correlated, because it is naturally so. Rigid organization, lack of time, and lack of sympathy and patience often prevent co-operation.

Interest in school art has been deadened by too much dictation. Where the classes are not too huge, it is often wise to let different pupils work on various projects. Art magazines can aid the teacher in suggestions and in reference information. When many pupils are working with different materials and toward different ends the possibilities and difficulties of the materials become apparent not only to the individuals doing the work but to the class as a whole. The only worry is discipline. Where materials are so varied, it is impossible for the teacher to anticipate and supply every need. Pupils must supply themselves. Good citizenship and responsibility, or chaos and disorder may result.

Appreciation is the chief aim of this seventh grade course. Appreciation is best arrived at, I believe partly by creation but after they have produced, it is well to show pupils the products of masters. Pictures suitable to the grade should be in the art room, discussed occasionally and changed from time to time. Objects of all kinds which happen to be of interest should be brought in. Common objects should be evaluated and judged for their ability to please. As Winslow says, "Rarity does not make art." At the end of the course, then, a few weeks should be devoted to art history—to summarizing and tying down principles acquired.

Discussion during each class period, as well as at the end of the term is very necessary, it seems to me, to keep the child on tip-toe, and constantly questioning why one thing is good art and another is not. If principles are laid down didactically or ignored altogether, so that beauty is created blindly by accident only, and the course is one of merely occupying the hands, much of the value is lost. Many atrocious things are made for the joy and pride in creation. Joy and pride are very pleasant to experience, but they are not enough. Without beauty an art course ceases to be what Professor Clark says it should be, "oil in the automobile," an influence for smooth running and harmony.

Such a course as that I have suggested requires a well trained teacher, but especially an adaptable one. With such a leader and plenty of freedom, art enthusiasts need not worry about art not being required. Offer inviting and suitable courses and they will be elected.

Art in the Rural Schools

DOROTHY WILLIAMSON
Prescott, Iowa

AND what, someone amusedly asks, do we mean by "Art?" Is not this perhaps too high-flown a term by which to designate the efforts of an untrained teacher and a group of half-grown children?

The erudest drawing made by childish fingers if it strives toward beauty is as truly art as a landscape by Turner. Is there in some remote little country school a teacher who has made no effort to instill a little beauty into the lives of her pupils—who has been satisfied to drill them on the rudiments of the most prosaic subjects, with no attempt to open their eyes to the glory about them?

Perhaps the teacher herself has no training in art or appreciation of art; many have not. Possibly a crowded program allows no time for this subject; if the enrollment is large and from twenty-five to thirty recitations must be daily conducted by one teacher, such will certainly be the case. Probably there are no suitable materials provided for the pupils' use. In rural schools it is exceptional to find any provision for furnishing such material.

None of these arguments is sufficient base for denying children the right to express themselves through some medium. It is in these early years that the child's sense of color and line is developed; his love of beauty in any form seeks an outlet; and if this golden opportunity is allowed to escape, many will never have their higher apperceptions recognized at all.

Therefore, if a teacher has no training along artistic lines, let her immediately set about to remedy this lack. For a nominal sum she can buy a set of drawing and construction books which will present the subject from the first step in the primary grades to the final project in the eighth.

Her own preparation for each lesson she must not neglect; let her not assume that a problem labelled "third grade" may be mastered while she presents it to her pupils. If she wishes to conduct the lesson successfully she will first learn it herself, and execute a perfect specimen of work to present as an ideal form.

Teachers' journals present in every issue many problems which may be used to supplement this drawing course; and these are usually so practical and so clearly described that a novice cannot fail to achieve good results with them.

The question of time must be solved by each teacher according to her program. Better conduct a fifty-minute period weekly than a ten-minute period daily, particularly in the lower grades, where to get best results a problem must be completed at one sitting. One solution which has proven practicable and satisfactory is to devote one language period weekly to drawing and construction work. The time so spent need not be lost to language; an ingenious teacher can build an English lesson around a paper-cutting lesson if she so desires.

Too much emphasis cannot be placed upon the necessity for preparation of each lesson before trying to teach it. The teacher who attempts to present a problem to her pupils without first having worked it out herself step by step is doomed to failure and a period of confusion and nervous tension, with little accomplished at the end. The mere mechanical steps must be planned. If your drawing paper is 9 inches by 12 inches and you happen to select a problem which requires that each pupil work with a sheet 3 inches by 9 inches do the cutting the day before. If the lesson calls for the use of black and green crayons, lay out these required colors for distribution. This applies particularly to the lower grades, where the budding artist is sometimes unable to resist the attractive red crayon.

Now let us consider the question of the necessary material and its cost. Every country teacher is familiar with the devices by which some money may be raised; but not every teacher realizes how little need be spent to begin with. A ream of good-quality drawing paper may be bought for less than a dollar. A dozen boxes of standard crayon cost only as much as seven boxes bought singly. Try this experiment: announce that you will order cray-

ons for any pupils who care to send at the price you mention. You will probably be surprised to find that most of the pupils will bring their dimes the next day. Thus you will secure a liberal supply of uniform crayons, and if you generously furnish the first ream of drawing paper, your materials for the first lesson are ready.

Then for the actual introduction of "Art" into your schoolroom; say this episode occurred in September; your classes will have been studying Indian life. Correlate the drawing lesson with this subject. Prepare a sufficient number of sheets of drawing paper for your class, and count out the requisite number of brown crayons. After distributing these supplies explain the first principles of the "crayon wash." Show the pupils how to hold the crayons properly and apply the color with long light strokes. When the whole surface has, been covered with a light wash of brown direct them to give the lower one-third of the paper another coat. Now pause to show the picture of an Indian wigwam; sketch one rapidly on the blackboard, using the broad side of the chalk. Tell the pupils to draw a wigwam a little to the right of the center, with its base one inch from the bottom of the paper; another smaller wigwam farther to the right with its base nearly an inch from the bottom. A few short curved lines near each base will suggest grass; this completes the drawing. A border line of dark brown should be drawn around the picture.

Be sure to place these first drawings on exhibit. You will notice a group of children gathered around at recess, calling attention to the fine points or the faults of some; this criticism is constructive, and more valuable than your own. These sketches will prove very suitable for use on the covers of the Indian booklets.

Drawing teachers might raise the objection that you have been employing the principles of line, color, form and perspective without designating any of them by their proper names, and without any explanations. But remember that many a farmer who never heard of cross-pollination, plants his melons far away from his squashes.

Once begun, the pleasures of crayon drawing are limitless. Encourage the pupils to compare their work; for there are always a few, not always the star pupils in the three R's either, who seem to be especially endowed with the sense of line and color, which they can demonstrate but not explain.

Perhaps the next effort may be a water scene. Use blue crayon for this; light-blue sky, darker water, two little triangular figures of sailboats, one small and distant, one nearer. Add two soaring birds, consisting of curved lines, and a well-balanced scene results. By elaborating the picture a little, and adding a third boat, this sketch may be used on "Columbus" booklets.

Incidentally these same booklets may lead the children into hitherto unknown delights of illustration. Every page may bear at least one sketch or design related to the text, and two or more full-page illustrations may be used.

Before beginning work, cut and fold a sufficient amount of bond paper for the grade or grades which are to participate. While it is highly desirable that work to be preserved in this way should be original, yet some benefit may be derived from copying subject matter placed on the blackboard. At any rate, when ready to begin writing, direct the pupils to allow space for illustrations, which may be copied from the text book or from any clear sketch in a magazine. Most teachers have a collection of such pictures, and if they are carefully assorted and labelled "Indian Life," "Holland Scenes," "Patriotic Designs," and like titles, so much the better.

Even pupils who have had very little practice in drawing will surprise you with the creditable illustrations which they will produce in these booklets; and they will also soon learn to be on the lookout for suitable pictures in the home magazines.

The following list of booklet possibilities may give some helpful suggestions:

1. The Indians or Indian Life

The illustrations of this work may be very interesting, consisting of forest scenes, wild animals, and Indian pottery designs.

2. Our State

This booklet may be called by the name of the state, and should be made out of pages cut in the shape of the state map. In this instance let each pupil cut his own paper, as this will acquaint him with the general outline of his own state. The cover design may be an

EUROPEAN EXAMPLES OF RURAL HANDICRAFT WHERE UTILITY IS CORRELATED WITH DECORATION. AMERICAN RURAL LIFE MAY WELL ADD MORE BEAUTY TO THE OBJECTS AND BUILDINGS THAT ARE PART OF RURAL EVERYDAY LIFE

adaptation of the state flower, and have the title attractively lettered in color. Each page should have at least one illustration suggested by the topic treated.

3. Columbus or The Discovery of America

This story relates the tale of the boyhood of Columbus, his strange beliefs contrasted with popular ideas of his day, and the results of those beliefs. Water scenes and Indians form the illustrations, and the cover shows three ships tossing upon the waves.

4. October's Bright Blue Weather

When this poem has been memorized it will be a simple matter to originate colorful autumn scenes, one for each page.

5. The First Thanskgiving Day of the Pilgrims

Let these books contain the old story, always so interesting to children, of the voyage of the *Mayflower*, the settlement at Plymouth, the trials and sorrows of the little colony, and their final triumph over adverse circumstances. The illustrations may include a picture of the *Mayflower*, a drawing of Plymouth Rock, with the "giant pines" in the distance, several Indian sketches, and of course a majestic turkey to illustrate the story of the feast. Let the cover design be a dainty little Dutch scene, circular in shape in the upper left-hand corner, a similar shaped harvest scene with a log-cabin in the foreground in the lower right-hand corner, and the title lettered between.

6. The First Christmas or the Star Above the Manger

Let this story be taken directly from the Biblical version which needs neither simplifying nor elaboration. Upon the cover of pale-blue mounting paper mount silhouette drawings or paper-cuttings of the Wise Men and their camels, and on the reverse side the Shepherds and their sheep. No illustrations are necessary but each page may bear an appropriate decorative design, such as a star motif in each corner.

7. Abraham Lincoln

The story of the boyhood of Lincoln seems never to lose its charm for young America and this booklet may contain a valuable lesson in history as well as a picture of the log-cabin home, a forest scene and sketches of the river. Grey mounting paper decorated with a conventional design in red, white and blue is suitable for this cover.

8. George Washington

This book may well be made in much the same fashion as that of Lincoln with perhaps a red cover bearing a white shield upon which the picture of Washington is mounted.

9. America's Treasure-Chest

Before beginning this booklet it will be necessary to procure or at least locate every illustration required, for they are to be the principal features. The Liberty Bell, the Washington Monument, The Lincoln Memorial, Bunker Hill Monument, the Statue of Liberty, the tomb of the "Unknown Soldier," and the capitol at Washington, are described under their respective pictures, and the whole is enclosed in a cover cut and colored to represent a wooden chest.

10. Holland

This may be a very beautiful booklet for so many colored illustrations are available. Bound in white, with a wonderful array of tulips for a cover-design, it will prove a fine specimen of artistic work.

11. Our Native Birds

Let each description be illustrated by a full-page drawing of the bird in natural colors.

The plan of working from a real or living model of fruit, flower or animal may prove very satisfactory for a graded school under the direction of an art supervisor. In the rural-school group, ranging in age from six to sixteen, better results will be secured by giving each pupil an outline drawing to copy and color according to directions. These should be properly mounted to show their real merit, and always they should be placed on exhibit for a few days.

If the drawing is on white paper, let the first mounting be of black, which should form a narrow border; then perhaps a background of white extending one-half inch beyond the black, then a very narrow border of the predominating color of the drawing. For instance, if the drawing is an oriole, let this border be of brilliant orange. Then mount the whole upon white again extending one-half inch beyond the edge. Very good effects may be obtained by drawing flowers on narrow panels perhaps three inches wide and eight inches long, and mounting three together on a dark background.

Tinted construction paper may sometimes prove to be very well adapted for drawing. A

TWO ALL-OVER PATTERNS BY GRADE CHILDREN SHOWING THE BEAUTY OF A RHYTHMIC REPEATED MOTIF, APPLICABLE TO TEXTILES, PAPER OR PAINTING

The School Arts Magazine, January 1929

CUT PAPER ILLUSTRATIONS OFTEN PRODUCE CHARACTERS THAT FULLY TELL THE STORY. ANY ONE CAN TELL THE TITLE OF EACH SUBJECT OF THIS EXCELLENT GROUP CUT BY CHILDREN

The School Arts Magazine, January 1929

red flower looks well on a light-green ground, orange or yellow effects are enhanced by a creamy tan, and violet is complemented by pale green. It is unnecessary to mention every possible combination of colors, for once at work along these lines, so many inspirations will present themselves that the only problem will be to choose among them. When some of the children have acquired considerable skill with the wax crayons, perhaps as a special privilege you will provide a box or two of pastello crayons and allow them to reproduce some of the beautiful colored magazine covers. Before beginning the pastello work, impress upon the pupils that they must work speedily. If desired, they may make tracings of the drawings without the use of carbon-paper, reproducing by indentation of the paper only. Then let the surface of the drawing-paper be sponged with clear water, leaving it uniformly moist. The drawing should then be rapidly made, working for mass effect, beginning at the top and working down.

Tinted construction paper makes an excellent background for this work if a color which is lighter in value than the picture is chosen. As the moistening process causes the pastello to dry a slightly darker shade than the original colors, the high lights may be added later.

Paper cutting has its place in art work, not only in the primary grades where it may be employed to illustrate reading lessons, but on up to the eighth grade, where poster-work demands the pure vivid colors. The first efforts of a first-grade child to cut a form from paper usually falls wide of the mark. Do not expect anything approaching perfection. If the child is cutting an animal form, and succeeds in giving it a head and the requisite number of legs call the first lesson a success. But you will be surprised to find how rapidly the little hands learn to follow the direction of the mind, and to produce a running horse or a crowing rooster. Window decorations, citizenship posters, holiday posters and health posters all answer very readily to the paper-cutting plan. (The illustration shows some of the actual work produced in a rural school.)

In connection with this same phase of work, a little secret concerning poster work may not come amiss to those who are seeking always for the more effective means of expression. In the silhouette work, a narrow edge of yellow or orange will transform a commonplace black cutting into a striking object. The quickest way to get this effect is to paste the black outline to the yellow paper and then cut it out again, leaving a tiny edging of the color.

Now for the water colors, popularly designated as paints by the youthful artist. The greatest surprise awaits the teacher who has been timid about attempting water color work. But she must first of necessity forget most of the directions in so-called instruction books on the subject. In the first place it will not be found practical to require pupils to mix their colors themselves. The box of paints should contain red, yellow, green, blue, orange, violet, black, and brown. Unless the pupil is preparing to paint a very large expanse in one shade, it will scarcely be necessary to prepare the color in water before beginning to paint; good results can be produced by working directly from the pan of water color. The drawing may be faintly outlined on the paper with a pencil if desired and this is perhaps always more satisfactory than making the picture by the use of the brush alone; but in either case the outlines should be accented with pencil lines after the painting is finished.

Tiny water color sketches used to illustrate history or geography booklets will add to their interest and value. These sketches may be drawn when the booklet is written, and later may be all colored at one sitting.

Some children will have their own boxes of paints, and others will be glad to buy them if given the opportunity; but the wise teacher will have at least two sets which are available for use by anyone. Re-fills for the boxes may be purchased very reasonably by the dozen in your own choice of colors, which is fortunate, as some colors disappear so much quicker than others.

The importance of effective mounting for all of this work cannot be too strongly emphasized. Frequently a specimen will appear mediocre until contrasted with a black border, superimposed upon a white mat, which in turn is framed with a narrow border of the prevailing color in the drawing. Experiment will teach more in a half-hour than a lengthy treatise on the subject of color harmony and contrast. Remember that a line of black intensifies color, as does repeating a color in the border.

Correlating Nature Study and Fine Arts

ELIZABETH M. HICKMAN
Supervisor of Art, New Brunswick, New Jersey

NOT every school system is fortunate enough to have courses in both nature study and fine arts, but those among the fortunate ones have a varied and most interesting field for correlation. Each subject in itself offers innumerable possibilities but when combined there is unlimited subject matter for project work.

In the Princeton school system the project method is used almost exclusively in the two departments, and I feel sure that the pupils, teachers and supervisors give more than the average interest to the subjects, because of this. I am going to state briefly a few of the projects we have worked out successfully.

In the fall, the nature study department started "Class Tree" booklets, the idea being that each radical change of the tree adopted by the class would be noted and expressed pictorially in the booklet. This afforded opportunity for the fine arts work of paper cutting, silhouettes, lettering and book binding. A later problem was flower analysis, and how much nicer it was to paint Queen Anne's lace, gentian and primrose rather than "an accentuated outline drawing of this flower."

Still later, probably the most interesting correlation took place. The fine arts classes made winter bouquets and this is the way it was done. We needed dry milkweed pods and other dried seeds, twigs, etc., so we called upon the nature study department to help us make our collection. We received the necessary seeds, weeds, etc., and proceeded to enamel the insides of the pods and gild the outside. We tinted the seeds and stems with colored enamel, gilt and silver and finally combined it with a fuzzy weed which completed the bouquet. One of these we presented to the main office and the other to the Junior High School office. We were greatly surprised when we were asked, "What is this?" and "What seed could this be?" Well, we had to admit we just didn't know; so the nature study supervisor took it upon herself to acquaint us with the names of the pretty weeds. We found that our winter bouquet comprised milkweed pods, evening primrose seed boxes, dried Queen Anne's lace and moth mullein. It was a lot more interesting for us and we were killing two birds with one stone.

Before Christmas the nature study work was of evergreens, and although it is impossible to improve on the results of Mother Nature, we added a little rouge to her cheeks, by using gilt and red oil paints which we touched to large pine cones gathered near the school. They were very attractive, one branch having long needles with one large cone hanging down carelessly tipped with gilt and little glimpses of red here and there.

I am just mentioning a few of the interesting things we have done to show you how much real enjoyment can be had by making the work interesting. Each department covers the work required, including all the technical problems, but through project work and correlation they are learning "to do by doing" and not simply hearing about it, or sketching a tree because tree study comes next in line. They are sketching their very own tree, which is really so much nicer to do.

We are now working on a cotton project, which offers possibilities for both departments through bulletin boards and booklets. Animal track booklets have been started, the covers of which bring out poster balance and correct measuring. If you have never tried a really direct correlation with any other department try it sometime and I believe you will continue to do it.

Of course nature study is not the only subject with which the art work correlates. To prove this you should have seen our Christmas display of enamelled boxes with designs on the top, filled with the most delicious fudge and stuffed dates, which the practical arts department made.

We have been so enthusiastic about our work that I feel we must pass it along to others.

NATURE SEPARATED FROM ART OR ART SEPARATED FROM NATURE STUDY WOULD RESULT IN A CRIPPLED SUBJECT. CORRELATION BETWEEN THESE SUBJECTS IS NECESSARY TO A SUCCESSFUL COMPLETION

Leather Modeling

NELLIE HAGAN
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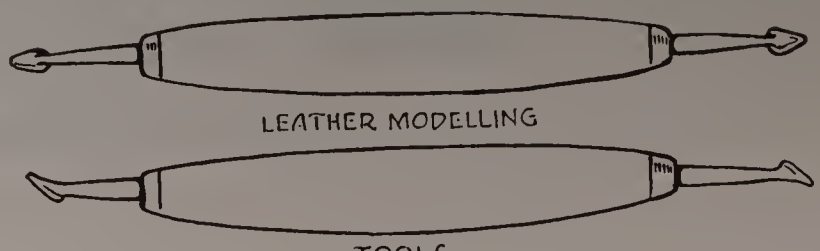
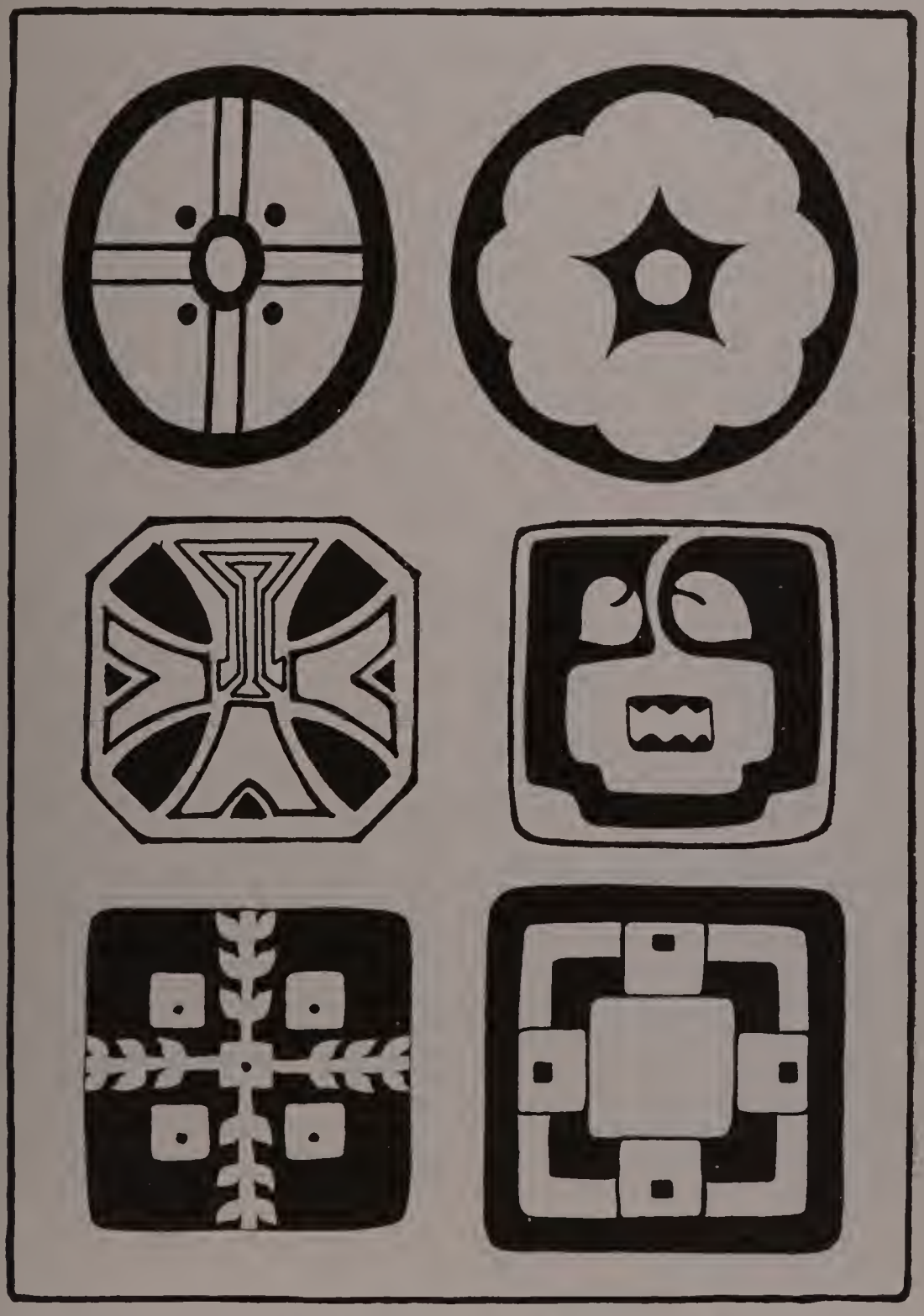
LEATHER is a material that may be easily adapted to schoolroom use, and many simple designs may be developed through this medium into articles of use and beauty. The great popularity of leather work among students is mainly due to the ease with which the art may be acquired, the small and inexpensive equipment necessary to do the work, and the richness and durability of the finished article. Modelling or embossing on leather is little more than drawing upon the dampened material, and therefore, some knowledge of design is important. Of great importance but not an absolute necessity, however, for students who have not studied design may copy or adapt the designs of others. There are various methods of manipulating leather, such as carving, incising, tooling, applique, burning and embossing. The last-named, being the simplest, will be explained here. The selection of material for work in any craft is of prime importance, and in leather work it is rather more difficult to distinguish between good and inferior hides than it is to select materials of the proper quality for other art problems.

A hide that retains impression made by indenting with the thumb-nail will probably model well. Sheepskin is not satisfactory for modelling and for this purpose Russia calf is usually selected. Often, a variety of colors of leather remnants of various sizes can be bought which are very useful and inexpensive for school use. Two modelling tools are necessary, as shown below.

Thus equipped, we are ready to begin a simple problem in leather modelling. Select a piece of calfskin five by five inches. This may be left square or shaped into a circle, and when finished, will serve as a mat on a desk or writing table. In the designs for modelling, the light parts represent the design left in relief by the process, and the dark background represents the parts pressed down by the modelling tool. Now, prepare a design on paper, dampen the under side of the leather with a wet sponge, and transfer the pattern by tracing with a hard pencil. The impression thus made on the leather will be enough to permit the lines of the design to be easily followed. Carbon paper should not be used as a means of trans-

(*Continued on page ix*)





SIMPLE DESIGNS FOR LEATHER WORK RESULT IN BETTER WORK. SMALL DETAILS ARE TO BE AVOIDED IN PATTERNS FOR TOOLED OR MODELLED LEATHER

The School Arts Magazine, January 1929

Hints for Workers in Leather

FRED T. BOYD
Lexington, Massachusetts

ATTENTION to the details of leather work well repays the artist who is tooling a fine piece of leather. Such small things as the method of lacing, the care of a favorite tool, or the final polishing of the piece will make or mar the work. Various "tricks of the trade" gleaned from practical experience in leather work may be of assistance to the novice in the art.

All lacing must be neat and evenly spaced to insure successful results. Set your divider points not more than $\frac{3}{16}$ inches apart, unless the lacing is quite wide; then draw a line using the edge to be laced as a guide. Without changing the set of the dividers, mark off on this line where you will punch your holes. An awl makes the smallest hole and is preferable to a punch, unless the latter is a very small size.

Always use the best quality of lacing. It is not expensive and can be procured from a reliable specialty house. Home-made lacing is apt to be uneven in texture and width. To give it a uniform color it is best to treat it before using by running it through one of the good commercial preparations which dye and shine leather. They are not made in all colors but are easily obtainable in black and cordovan. They generally contain wax which acts as a filler and tends to lessen the roughing up of the leather when drawn through the holes. Lacing so treated is also firmer and has a finer finish.

Take a piece of strong wire about seven or eight inches long and make a small loop on the end. Draw the lacing through the loop, which you have placed in the bottle of dye. Be sure to let it dry thoroughly. Draw lightly through a piece of waste cloth to polish.

A simple method of splicing makes it easy to work comfortably with short lengths of lacing. Bevel or taper the ends to be spliced to a depth of one-half inch. Apply two coats of a good rubber or leather cement to each of the surfaces to be joined, allowing each coat to dry thoroughly. Press the parts firmly together and either clamp or hold together with the fingers for a few minutes.

Rubber cement which can be obtained at any garage or automobile accessory store is a fine substitute for leather cement when the latter is not available. It is clean and easy to work with. For use on lining or facing a piece of work, it is particularly good where the finished article must be flexible.

Where it is necessary to stiffen work, glue is preferable but it should never be used when the parts must be bent in use. When dry it is brittle and when the article is bent the glue breaks into particles, leaving the leather over it rough. However, when used under lining with buckram or other stiffening material, it also acts as a filler. Be sure the glue is spread evenly. If necessary, thin with water.

A handy roller, for use after cementing, can be made by whittling the flanges from an empty wooden thread spool.

A lead pencil run through the hole makes an emergency handle.

A piece of beaver board 18 inches by 24 inches is excellent to work on. It absorbs knife cuts as a sponge does water, and is firm enough to tool on. Contrary to general impression, it is not necessary to tool on a very hard surface, such as glass or soapstone. If the leather is properly dampened, any smooth, firm surface will do.

The leather should first be thoroughly wet on both sides and allowed to lie until no water remains on the surface or there is no wrinkling when pressed with the tool.

It is much better for a beginner to learn to use one tool well. Every painter has a favorite brush and so every worker in leather comes to treasure a favorite tool. A good workman will see that each tool when not in use has a cork stopper covering the points. If a tool should become roughened by dropping, it should be very carefully smoothed down on a very fine oil stone before using again. Failure to do this may ruin your work.

Always tool with long, firm strokes. Avoid pressing heavily and using short jerky strokes. If the background is marred by tool marks they can be eliminated by rewetting the leather, laying it face down on blotting paper and tapping lightly. A favorite method is to stipple the background. The tool is used in the same relative manner as a woodpecker's bill and quite as tirelessly. The effect of countless dots close together is very good.

For hand-sewing, a tracing wheel is a handy tool for marking off where to punch the needle-holes. A quicker method, but not so accurate, is to run the work through on a sewing machine without using thread. By this method the holes are punched and spaced in one operation.

For all light colored leathers, ordinary floor polishing wax makes an excellent finish. Take a bit of cotton batting and dampen it with turpentine before using it to apply the wax. This thins the wax and helps it to spread evenly. When dry it can be brought to a high lustre by polishing. Never use it, however, on dark leathers, such as cordovan or black, as it leaves a streaked appearance. The best thing that the writer has found for polishing these colors is India ink. It gives a beautiful, hard finish with a high lustre when polished. Simply apply the same color evenly with a piece of cotton batting, let it dry and polish it.

Used safety-razor blades are excellent for cutting a clean straight edge. Of course, they are better when new, but when too dull for shaving they are still sharp enough for cutting leather. The firm single-edge blade is best for ordinary cutting. For beveling edges the flexible double-edge style is best. These can be used safely by covering one edge with a strip of adhesive tape.

ART FOR THE GRADES

HELPS IN TEACHING ART TO THE CHILDREN

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A Movie Project

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THE MOVIE STAGE

OFTEN one finds a class lacking interest in all their school work or in some particular subject. This means the teacher has double work to do, for she must create a liking for the subject and an interest in it, if it is possible for her to do so; and at the same time drill the necessary facts into their heads.

Thinking it might help some other teachers, I would like to describe a project which was worked out in a 7B class of the Potsdam State Normal School at Potsdam, New York. The children in this history class were somewhat retarded. There were eight or nine repeaters in the class. In this

THE MOVIE PRODUCERS

school are two 7B classes, one in which are put the exceptional children who make the grade in half time. In the less brilliant class we were to study the early explorers and the early colonization of America.

The children decided they would like to do something very special. Making a "movie" about the early explorers was suggested and they were delighted with the idea.

We first discussed the cost of carrying on such a project, and made a list of the things we would need. The boys volunteered to get the wooden box and after inquiry at various stores were made a list of prices which were as follows:

Buckram for the film, twelve yards	$2.50
Nails	.05
Handles	.25
Six bottles colored and black India ink	1.50
The paint for the "theater" was donated.	
Total	4.30

The children were asked if they really wanted to bring the money for this and great enthusiasm was shown. No compulsion was used and all but one boy responded to the tax placed on each member of the class. Most of them earned the money themselves. The money came in, the boys brought the box, our materials were purchased and we were ready to start.

In the meantime I had made a miniature model of pasteboard boxes, using pencils for rolls for the film, just as the finished model was to look so the children could have something definite to go by.

The children had to do most of the work outside of the class period. However, some time was spent in class. After the model was shown to the class and all parts described, paper cut eighteen by twelve inches was passed. Directions for measuring and making guide lines for letters were given. The lettering was about two inches high. Then they were shown how to enlarge the small illustrations in their history books to fit twelve by eighteen inch paper. This was done by marking the

small picture off into sixteen, twelve or nine squares, according to the size of the picture to be enlarged. They then marked off the large paper with the same number of squares as the small one had; and drew in each square just the part that was in the smaller square. Doing this square by square, they came out very successfully. Each child was given a slip on which was written his or her topic. This topic was to be printed in the large letters and a picture found to illustrate the same; the picture to be enlarged as just described. The topics were numbered so they would come in sequence of actual happenings when transferred to the cloth film. The topics given were as follows:

1. Adventure on land and sea, or the early explorers from Columbus to Hudson.
2. Presented by the 7B history class of the Potsdam State Normal School, February to April, 1925.
3. Spanish explorers.
4. Columbus starts on his journey with three small ships in 1492.
5. Map showing the four voyages of Columbus.
6. Landing of Columbus on one of the islands which he later named the "West Indies."
7. Balboa discovered the South Sea or Pacific Ocean and claimed the land for Spain.
8. Magellan, a Portuguese, sailing for Spain, the first man to sail around the world, is here shown in the Straits of Magellan.
9. A map of the world showing Magellan's course.
10. Ponce de Leon looked for the fountain of youth and discovered Florida.
11. Cortez conquered Mexico. Here he meets Montezuma, the Aztec chief.
12. Piazarro conquered Peru.
13. De Soto discovered the Mississippi River.
14. Coronado discovered the Grand Canyon of the Colorado and explored and discovered the southwestern part of the United States.
15. English explorers.
16. Cabot sailed for England in 1497 and discovered the northwestern coast of North America.
17. Raleigh attempted to plant a colony. He is here shown setting up the standard of Queen Elizabeth in Virginia.
18. Drake was the first Englishman to sail around the world. He is here shown claiming the northwest coast of North America.
19. In 1588 Drake helped to defeat the Spanish Armada.
20. French explorers.
21. Cartier discovered the St. Lawrence River in 1534.
22. Champlain discovered Lake Champlain. The battle between the Iroquois and the Algonquins is here shown.
23. Marquette and Joliet exploring the Mississippi River.
24. LaSalle exploring the mouth of the Mississippi River.
25. The Dutch explorer.
26. Henry Hudson discovering the Hudson River.
27. The end.

The children showed such a lovely spirit of co-operation. Each one brought in all the pictures he could find in history books or magazines which could be cut up. They seemed so anxious to help each other find the picture that would just fit the topic. Some of the boys who were more gifted in drawing helped the others who found it more difficult.

When the pictures were all enlarged and the lettering was finished, the boys took the large wooden dry goods box down into the shop and started the "theater." The girls started to trace the pictures and lettering on to the buckram. We had split the buckram, which was a yard wide, and made a roll twenty-four yards long.

The boys first cut an opening twelve by eighteen inches in the broad side of the box. They put in a floor board and a platform at the bottom of the twelve inch opening. They next bored four

Marygrove College

holes, two on each side of the top and the same number through the platform. They sawed off broom handles so that about six inches of them came above the top of the box. These four broom handles were put through the holes, the rounded ends being placed at the bottom so they would turn easily. On two of these handles the film was to be tacked and it was to roll around the other two stieks which stood about two inches ahead of and slightly nearer to the center than the others. Pieces about six inches long were nailed to two of the sticks which were to hold thefilm. The boys left one board loose so the movie film or reel could be tacked onto the poles when the girls had finished their part. The handles were added to the sides and the "theater" was ready for painting. It was given three coats and had time allowed there is no knowing how many it would have received if the paint had held out also.

The girls had been busy tracing the pictures and reading matter. They colored the pictures in bright colored India ink so they could easily be seen across a room. They then outlined them in black with a spoonbill pen and went over the letters the same way. Black andwhite could have been used but the children wanted the bright colors.

When all was finished the boys tacked the ends of the roll of film to the two broom handle poles which they had ready, placed it in the box, ran it around the other two handles, nailed the top down and our project was ready for exhibition.

The children were as proud as Punch and took such delight in exhibiting it. Each time it was shown one little girl explained just how each part was made before we showed the pictures. The fifth and sixth grades were invited up to our room to see it and we were invited into the Junior High chapel one morning to explain it and give a "show." A boy stood on each side and turned the handles on top which made the roll move around. When they came to the end, they just rolled it back ready for another "show." Then one day they were asked to take it over to another school. Some of the boys had come from the sixth grade of this school into our Junior High and were so pleased to be appointed the ones to show the project over there.

While this project was worked out entirely in a history class, it could easily be correlated with drawing and manual training. We could not do this, however, for the other seventh grade came in with us for these subjects.

Although this project took much extra time and work on the part of the teacher in supervision of the making of the various parts, it was well worth the effort. It was a pleasure to see the improvement which the class made in interest and also in gaining a knowledge of the history of their country.

CORRELATION OF DRAWING OR PAINTING WITH GEOGRAPHY IS OFTEN BEST DONE THROUGH "CHILDREN OF OTHER LANDS." ABOVE IS A POSTER ON "HOLLAND" MADE BY THE CHILDREN OF TULSA, OKLAHOMA, UNDER FLORA GENE REID, ART TEACHER

THE PLAY ELEMENT IN DESIGN OR ART WORK IS OFTEN A HAPPY IDEA FOR THE SCHOOLROOM. THESE GROTESQUE DOLLS WERE MADE FROM FOLDED PAPER BY PRIMARY CHILDREN

The School Arts Magazine, January 1929

Teaching Perspective

JESSIE TODD
University of Chicago, Chicago, Illinois

"WHY do we have to draw these old boxes and chairs all the time?" says Johnny Jones, the sixth grader. The teacher justifies it by saying that we want to be able to represent objects correctly, but neither Johnny nor his friends in the sixth grade care a great deal whether they ever learn to do so. At the moment, what is troubling them is the fact that they are deprived of the opportunity to paint something that is turning around inside of their heads. "I like to draw boats," says Johnny.

"I want to paint mountains," says Milton.

"When am I ever going to get the chance to finish that stained glass window?" asks Mary.

Perhaps in another sixth grade room no child makes any remark about the boxes. Perhaps the teacher has discouraged such remarks about the prescribed course of study. Perhaps she is one of the rare teachers who has been able to make her children interested in drawing boxes and chairs. Or perhaps they have never had much opportunity to do "just what they pleased" and don't miss this chance.

In most fifth and sixth grades of today if perspective is taught at all, it is not taught very well. The children are not old enough to be taught two point and three point perspective. They can however learn a great deal about representing objects if they are taught to do so by drawing key lines first.

Whether we like to face the fact or not, we know that it is true that all education must be made more interesting today than it was when we went to school. The movies, the radio, the automobile all have given children excitement and things that move fast. The children lack the patience and "sticktoitiveness" we would like to see in them. They have this "sticktoitiveness" for the task they like very much.

What can we do to make this perspective work more interesting? "It is good for children to do things that are not really interesting for the discipline" we hear some educators say. We know, however, that we can make three times the progress in a given time if the work is made interesting.

Last year I saw some very interesting work done in the Fort Worth schools. I believe the size of the paper was 18 by 24 inches. The children illustrated stories of pirates, Pandora, and other stories loved by all children. The size of the paper was such that there were places for lots of people and objects. The pictures would not look right unless the boxes in them were drawn correctly. Here was a real reason for learning to draw the boxes and the learning proceeded at a rapid rate. Here is a big point. The children wanted to learn it so they learned it quickly. They wanted to learn it because they needed it as a tool to do something immediately. We are disappointed because they do not become enthusiastic when we say, "Just think how useful this will be to you in

A SET OF WELL DONE PERSPECTIVE ROOM INTERIORS BY EIGHTH GRADE STUDENTS OF THE IRVINGTON, NEW JERSEY SCHOOLS, MAUD M. HAYMAN, SUPERVISOR OF DRAWING

the shop when you want to sketch furniture you are about to make." Perhaps they are no more enthusiastic about woodworking than perspective. Many boys today don't like woodworking. But "pirates!" Where is the fifth or sixth grade boy who is not interested in pirates?

Children like pictures that are dramatic. Our children became very much interested in drawing simple street scenes in perspective when the teacher drew some to show them. Hers were made with colored India ink, with colored chalk, with poster paint. Some were daylight scenes. Some were scenes in the evening. Still others were of dark nights when the electric lights

ONE POINT AND TWO POINT PERSPECTIVE STREET SCENES SKETCHED BY THE PUPILS OF JESSIE TODD

furnished the only light spots in the picture. One was a scene of the Loop on a rainy day with thousands of people holding colored umbrellas. "I'd love to draw those," said John. "But I haven't the slightest idea how to begin. There are so many lines. Show us how."

The teacher showed them in four or five lessons how to draw simple street scenes. What fun the children had. To be sure all things in the picture were not in perfect perspective, but there was enough for a fifth or sixth grader to know.

We made the boxes into the following problems done with colored crayons.

Jack-in-the-Box.

Box of violets.

Box of chocolates.

Hat box.

Box of oranges.

Box of cherries.

Glass rectangular fish bowl with gold fish in it.

Box of ferns in schoolroom window.

Before asking the children to draw them, the teacher showed them Jack-in-the-Box drawn in half a dozen different ways. They loved this problem because they could make Jack so funny or gruesome. The boys vied with each other to see who could make Jack look the fiercest.

To make the box of violets interesting, she asked them to experiment to see who could make the light green paper so often used around flowers look the most real. She said, "I've tried but mine isn't very good. I know some of you can find a better way." She asked them to put blue on the violets and try to make the shading bring out the real color on violets. They made the box because it was necessary in order to make the violets.

Again with the box of chocolates she put it to them to try to make them look real. Some tried to make big fat chocolates. One girl said, "I'm going to make those boxes of peppermints you buy at Marshall Field's when they are arranged so nicely in rows and patterns."

To make the hat box problem interesting, the teacher asked the boys if they could make a cartoon of people with hat boxes at Eastertime. "Perhaps," she said, "some one of you could make a crowd of people carrying hat boxes pushing to get on the bus—wind blowing their hats off—some trying to get up to the top of the bus—something with humor in it. Some of you girls could make a real, select hat shop with beautifully designed boxes, people trying on hats, etc." The children fell for it.

When it came to the fish bowl she said, "Here is a problem hard enough for an artist. I'll draw on the board step by step to show you how the water line follows the other lines. Then I'd like to have you see who can make the most beautiful bowl, who can make the goldfish the brightest, who can make the seaweed look like real seaweed, who can give the light that we see on the water. Let's experiment; each use his own idea for the coloring. It will be fun to compare our results when we finish."

When it came to the window box she asked them to try to make the box look like wicker and to try to make it look as if the sun was shining on the leaves as it really was shining on the real leaves.

Perhaps if we keep on trying to find interesting problems, perspective won't be so hard to teach to the youngsters.

A Lesson on Drawing Speed

LAURA B. GRAY
North Lonsdale, Vancouver, British Columbia

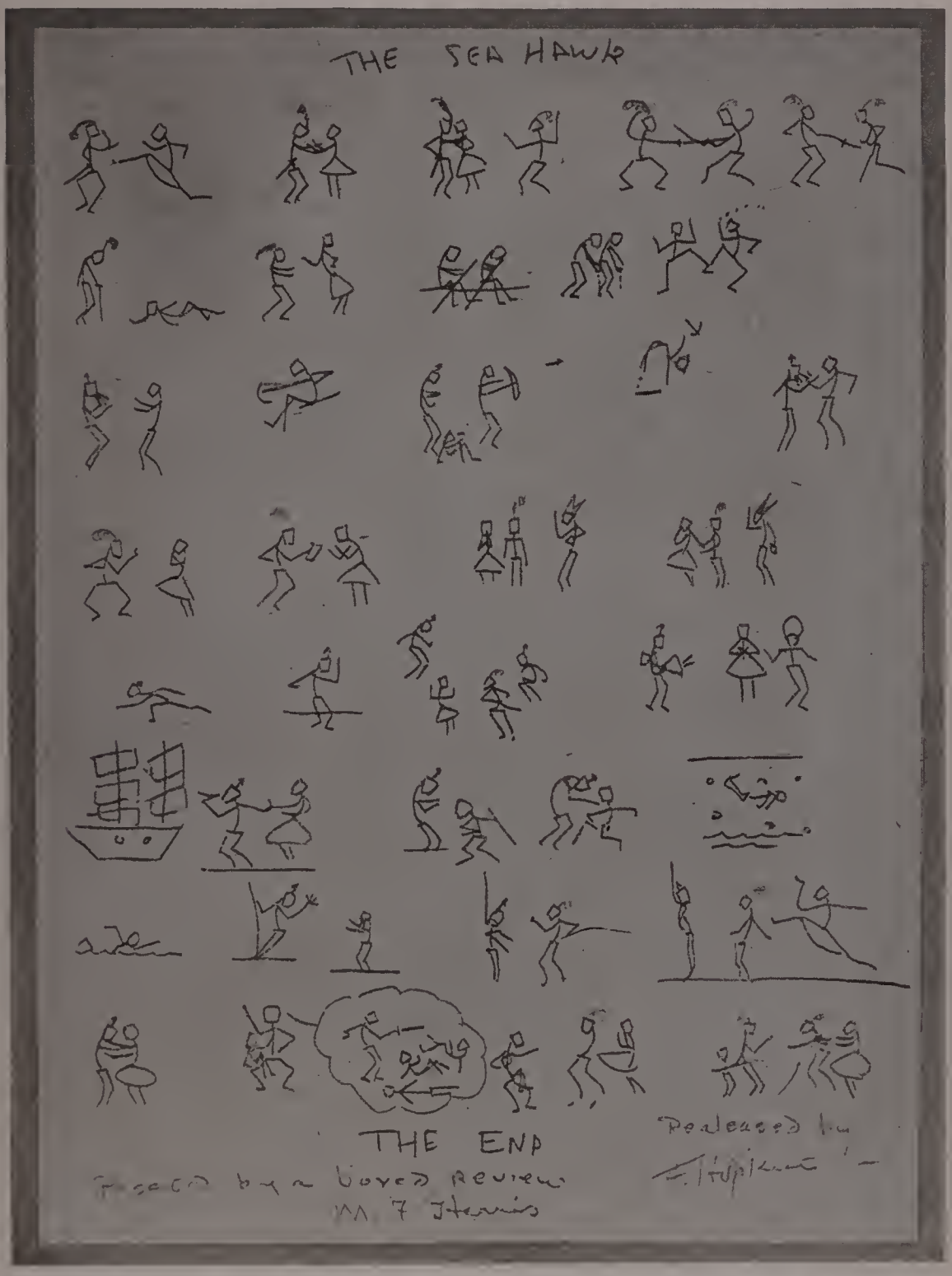
HOW children love things that move! Talk about speed with the children. Most of them know the sensation of whizzing along on a train. Recall to them how the passing scenery becomes blurred into a series of horizontal lines. How many have watched a fire engine racing off to a fire, a dog running, or a horse race? Create a speed atmosphere. Ask them how it feels when they run races. The wind takes off their hats and blows back their hair.

Have one or two pictures cut from magazines to show the children. Show one of a motor car at rest and one speeding. Ask the children how they know that one car is moving rapidly and that the other is still. Show a picture of a boy standing and another running, and ask the same questions. No doubt some of the children will be able to tell that the way the wheels are drawn show the motion in the car, and the long horizontal lines represent passing scenery, and little marks behind the wheels indicate dust stirred up. Of course, the position of the boy's body and legs show motion in the other picture.

Have a wheel, or a pair of wheels; let the children make a quick sketch of it at rest while you hold it. Spin it, and see who can draw it in motion. Some will probably make a very good attempt, but for those who can't do it well, draw the two wheels on the board, very simply and rapidly. Let them copy them for reference.

Once teach the children to draw figures using simple lines, and they will be able to do all sorts of interesting things with them. Draw a boy, using just straight lines, on the board at rest, and see who can draw another picture making the boy walk or run. Make a picture of a boy running with a cart. For home work ask the children to make a drawing of a child scooting down the road, a dog running, or a boy coasting in an artillery car, or failing this, ask them to cut out a picture showing speed, and bring it to you.

You will find the children to be intensely interested in this lesson, and some of the results will be surprisingly good. The boys will be particularly interested in drawing carts and wagons that they have made themselves. Children so often feel that drawing is a dull thing, quite apart from the life they live; once connect the two, and it will be fascinating. Don't discourage them too much if the paper is smeared a little, and if the child uses his imagination and puts in some huge birds and some houses all out of proportion. Point out the faults, but encourage the initiative and imagination that prompted his putting them into the picture without being told.



STUDENTS WILL BE INTERESTED IN DRAWING ACTION AND SPEED BY THE USE OF ACTION FIGURES. A STORY OR MOVIE PLOT MAY BE USED AS SHOWN ABOVE

Seeing Eyes

DOROTHY A. JONES
Art Supervisor, Norwalk, Ohio

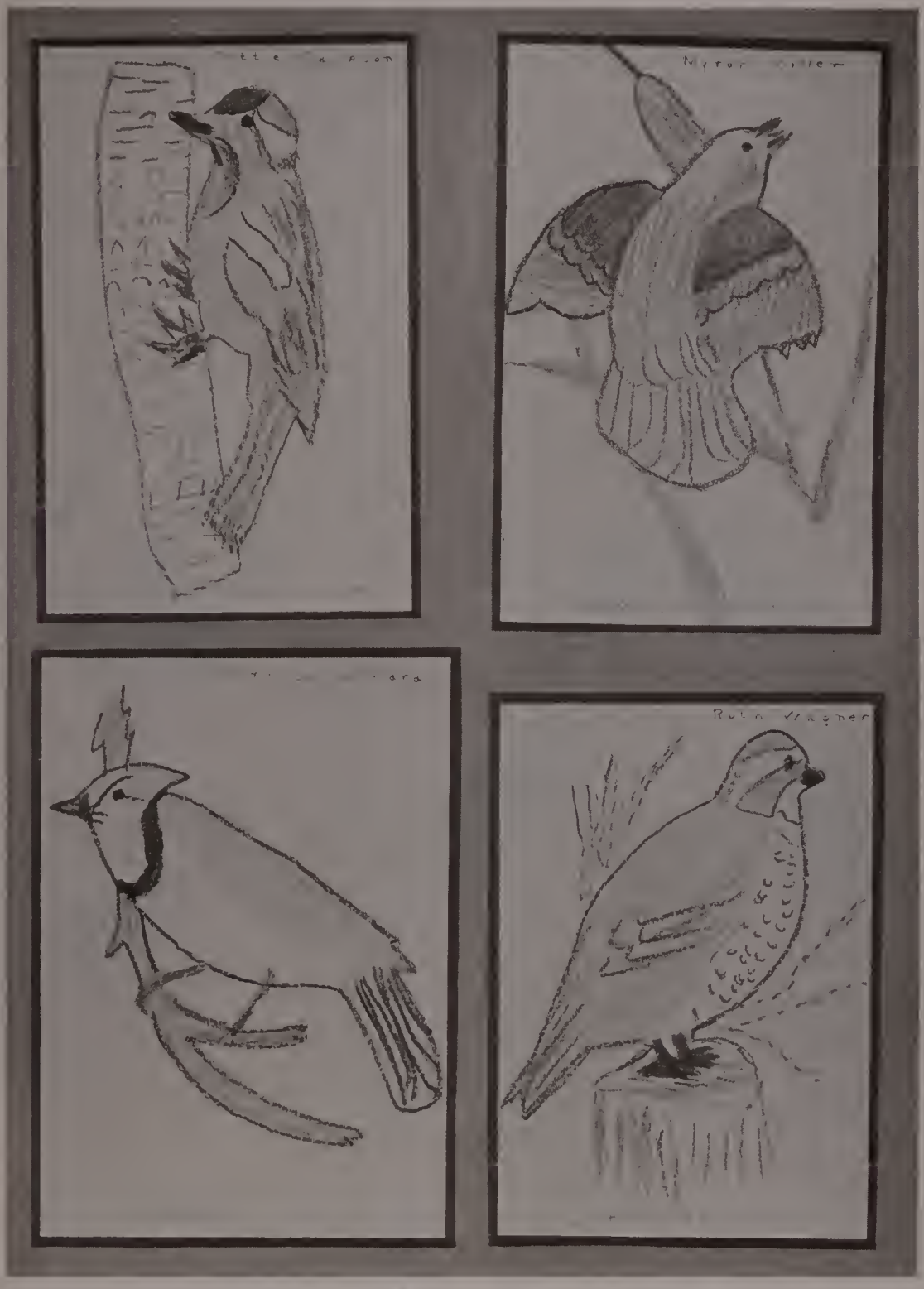
THIRD graders in Norwalk, Ohio, find in their springtime drawing lessons a splendid opportunity to test and train their powers of observation, as well as to develop an appreciation of the beauties of nature.

On the first balmy day when it is warm enough to sit out doors for half an hour, the class, supplied with crayons and paper, spends the art period on the playground working hard to "tell with crayons" all about the loveliest tree in the yard. The crayons must show how thick the trunk looks, where the lowest branches start and how they slant away from the trunk, where other branches grow, which are large and which are small branches, and every other detail that little eyes can detect. The accompanying sketches are fair samples of the results of a period so spent.

Often, when the art outline calls for "drawing spring flowers," each child brings his own model and the class spends a happy half hour drawing crocuses and tulips, hyacinths and Japanese quince, dandelions and peach blossoms. The secret of success lies in having a model for every child. But whether or not the models are all from the same plant seems to be wholly immaterial. We try to make the flower "grow on paper" to show direction of stem, form and placing of blossoms, growth of leaves, as well as characteristic coloring. It is surprising with what intentness third grade children will apply themselves to this type of problem and the results, each differing from the other as the models differ, are always gratifying.

To get models for birds is rather more difficult. Many of our feathered friends can be seen in our school yards but they are much too active to serve us for a lesson of this kind. Neither are we fortunate in having a school museum which includes stuffed specimens of birds. One third grade teacher experimented last spring with the use of colored bird plates similar to those offered by the Perry Picture Company. These children had spent some time in the two previous grades in representing common birds in various positions and this work was reviewed before the project of producing a set of hand made bird plates was undertaken. After this quick review each child was supplied with a bird picture from the teacher's packet, and one lesson was spent in sketching the bird, working carefully for true proportion, correct balance, and characteristic details of bill, foot, tail, and so forth. In a second lesson the sketch was colored with care to show the characteristic marking and the drawings were trimmed and suitably mounted. When the art supervisor made her monthly visit, splendid drawings of twenty-five different birds greeted her from the border above the blackboard. Some of the typical ones are shown.

That man or woman who "has eyes, yet sees not" is sadly handicapped in this world. Someone has said, "It is



the close observation of little things which is the secret of success—in every pursuit in life." And again, "The enjoyment of beauty is without money and without price—it is free to those who see and love." We believe that in leading our boys and girls to see and to observe closely through such lessons as these that we are helping to pave their way not only to success but, what is more important, to true joy in life.

How to Make Costumes for the Masquerade Party

IT IS often a problem how to make attractive costumes for the masquerade party. The sketches give ideas that are easily workable.

For the boy's costume, make a half-length coat of black crepe paper and finish off the hem and the cuffs with white paper. Make a jabot of white tissue paper. Make a pair of short white knee breeches.

For the girl's dress, make a Martha Washington costume. Fashion a large kerchief to fold over the bodice. Make a full skirt and have gayly colored paniers on each side.

These costumes are sure to be attractive.

AGNES CURTIS
Harrington Park, N. J.

A Lesson in Thrift

MADZY DE JONG
Grammar Grade Student, Palo Alto, California

CHARACTERS: Alice, Margaret, Thrift Fairy, Spendthrift, Waste, Want, Cold, Poverty, Hunger, Need, Save-your-money, Queen Thrift, Happiness, Joy, Gladness, Peace.

Act I

(Alice and Margaret are sitting in the room. Alice is reading and Margaret is sewing. A bag of candy is between them on the floor. *Alice frowns.*)

Margaret: What is the matter, Alice?

Alice: This is a book called "The Life of Benjamin Franklin." My teacher gave it to me to read but I don't want to. I don't see why everybody is talking about banking his money. I had rather spend it on candy.

Margaret: That's just what I was thinking about. When you spend your money you get something for it—like candy or gum, but if you bank your money you don't get anything for it. Why, what is that coming?

Alice: It looks just like a fairy! Oh, it is! (*Thrift Fairy enters.*)

Fairy: Yes, girls, I am the Thrift Fairy, and I came to teach you a lesson on spending and saving your money.

Alice: Oh, dear! I suppose she's going to lecture us.

Fairy: No, I'm not going to lecture you—I'm really going to show you first of all the people who spend their money. (*Fairy beckons, and Spendthrift enters with her followers—Waste, Cold, Want, Poverty, Hunger, and Need.*)

Spendthrift: I am Spendthrift. My hands are empty. No one has ever taught me to save. These are my followers.

Want: I am Want.

Waste: I am Waste.

Cold (*shivering*): I am Cold.

Poverty: I am Poverty. My children are starving.

Hunger (*gnawing a bone*): I am Hunger.

Need: I am Need.

Alice and Margaret: How dreadful!

Fairy: Yes, it is dreadful, but now I will show you the people who save their money. (*Fairy beckons and Save-your-money enters scattering flowers, and followed by Queen Thrift and her followers: Happiness, Joy, Gladness and Peace.*)

Save-your-money: I am Save-your money. My hands are full.

Queen Thrift: I am Queen Thrift. These are my followers.

Happiness (*smiling*): I am Happiness.

Joy: I am Joy.

Gladness: I am Gladness.

Peace: I am Peace.

Fairy: With whom do you wish to go—with Spendthrift's followers, or—

Spendthrift's Followers: Come with us.

Girls: No, no!

Fairy: Or with Save-your-money's followers and lead a happy peaceful life?

Save-your-money's Followers: Come with us, girls.

GIRLS: Yes, Yes! (*They clap their hands.*)

(*Save-your-money and her followers join their hands together and form a circle around the girls and dance. After performing a little dance around the girls they leave the stage skipping sideways, holding hands. Fairy waves her wand over Spendthrift and she slowly leaves the stage with her followers. Fairy waits till they are off the stage; then she skips off the stage waving her wand.*)

CURTAIN

CHARACTERS IN THE PLAY "A LESSON IN THRIFT"

A PLAY PLANNED AND PRODUCED BY THE CHILDREN OF THE GRAMMAR GRADES

An Egyptian Art Project

SADIE HUNT
Winston-Salem, North Carolina

DIRECT AIM: To make children familiar with Egyptian architecture and to give them an interest in Egyptian people.

Indirect aim: To give children a knowledge of the early history of cotton.

Material: Pictures of pyramids and mummies. Egyptian pictures found in *National Geographic*, March, 1926. Post these a week in advance. (This lesson is planned for second-grade children in connection with a cotton project. It is serving the double purpose of giving an appreciation lesson of Egyptian architecture and the early history of cotton.)

THE STORY

Long, long, ago, before you were born, even before your great-great-grandmother was born, there lived a little boy named Khan, in a far away country called Egypt. Khan was much darker

than you, with pearly white teeth, and dark hair and eyes. His clothes—a long white linen robe embroidered in purple and gold, made you know that he was a son of a prince, and that his father lived in the palace of the king.

Little Khan liked to ride with his father on the tall camels and often they would go out past the big fields of cotton by the river, where thousands of slaves worked. These slaves were men who had been captured in war, and had been brought back to do the hard work. All day long, during the hot summer months these men stayed in the hot fields, working the cotton, with only a piece of cloth on to protect them from the blazing sun.

After the cotton had been picked, Khan would watch them pick out the seeds, spin the cotton into thread and weave it into cloth. All of this took many, many months, for they had it all to do by hand.

One day as Khan was playing he heard a great noise in the street. Going out, he saw a crowd of people marching along, shouting and crying. Curious, the little boy followed the people out of the city and into the desert. In a little while they came to a huge queerly shaped pile of rocks. Always Khan had seen this big thing, but never before had he been so close to it. He could scarcely see the top, even by bending his head back. He noticed most of the people were dressed in rich clothes, wearing beautiful jewelry. The chariots seemed to be of gold and silver and the harness of the camels set with precious stones. As Khan came even nearer, he saw why the people were sad. The queen was dead. There she lay, all in purest white cotton cloth—the same cotton maybe, he had seen growing in the fields that hot day so long ago. He followed the royal family into the dark, cool place. Never before had he been inside. They led the way through a long, narrow hall. Khan was frightened by the darkness and the queer music. He turned and ran out as fast as his feet could carry him. Out past the throng of people down the hot sandy road and safely home to his mother. He told her of what he had seen, and then she told him that the big pile of rocks was called a pyramid. Only the kings, queens, and princes could be buried in this place. The kings had these pyramids built big and strong so robbers could not break in and steal the gold and silver from the dead. They also wanted them big and strong so they would last always. And today, after thousands of years, these same pyramids are still standing in the land of Egypt.

Historical Dolls

HELEN F. BATCHELDER
Supervisor of Art, Verona, New Jersey

THE sixth-grade had made an excursion to the Metropolitan Museum of Art. They had seen the Egyptian relics and spent a fascinating hour in the wonderful room where stands the model of the Parthenon, the Acropolis, and so many beautiful copies of ancient Greece and Rome. All this came about because of the study of ancient civilization in the social science class.

When the next class met, the trip, of course, was the topic of interest, and the things with which each one had been particularly impressed were enthusiastically discussed. There was one point on which nobody was very clear.

"How did people dress at that time?"

They had seen the statues and there were pictures of famous statesmen and warriors in their history books, but they decided to call on the art deparmtent. The accompanying dolls were the result.

The class numbered thirty-nine pupils, too many for much individual help. The body of the doll was worked out with two separate heads and two pair of feet. This was mimeographed on flesh-tinted paper. In this way the Egyptian could be made to look like the paintings on the temple walls, and the heads could be used on Egyptian, Greek or Roman. The dolls measured from head to foot fourteen inches when finished.

After a discussion of line, color and material used by the ancients, with plenty of pictures collected by both teacher and pupils, each child decided upon the country he wished to represent. The rest was simply a choice of materials —colored crepe paper, the regular colored construction paper, and gold and silver paper. For example, the Roman warrior in the accompanying illustration wears a red skirt and all of his armor and shield are of silver.

There was no dictation to this lesson. The costumes were created from memory after the discussion and study of pictures. They were completed in three forty-minute periods.

An Indian Sandtable

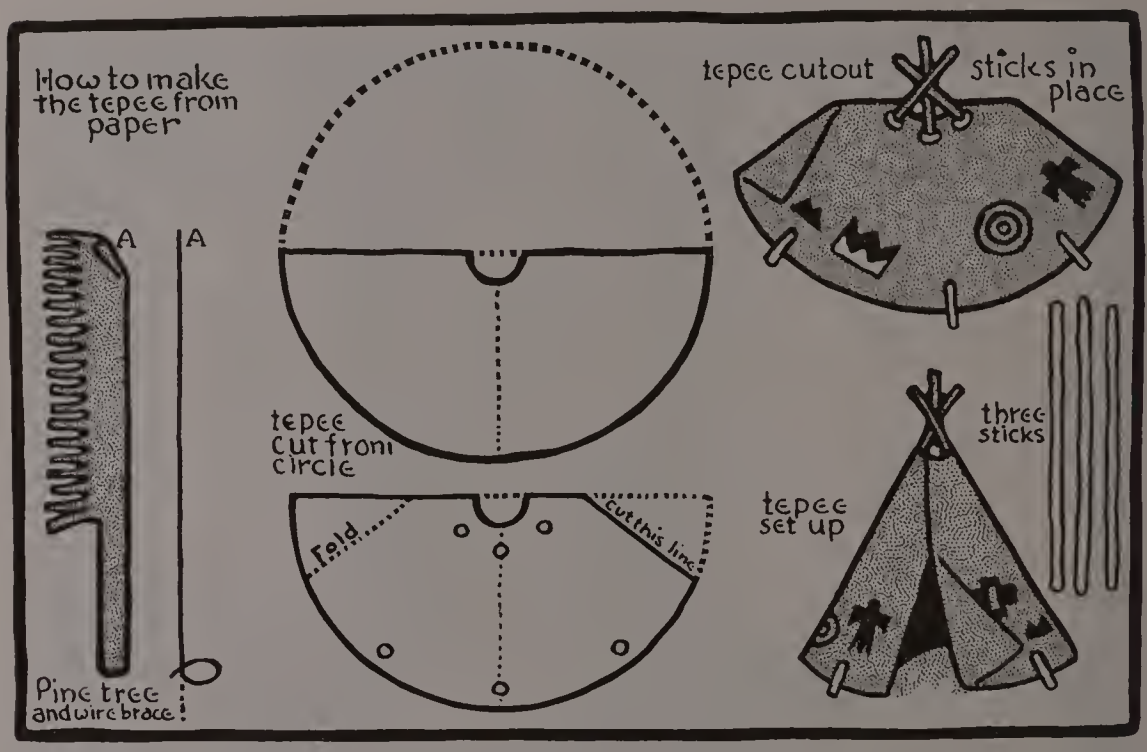
VIVIAN DE WITT
Mt. Vernon, Iowa

INSPIRED by the reading and discussion of the stories of "Hiawatha" and "The Little Red Child," from "Five Little Strangers" by Julia Augusta Schwartz, the second grade pupils at Mount Vernon, Iowa, decided to make an Indian village by a lake in the edge of a dense forest.

Large rocks were brought and hills and valleys were formed in the sand. A lake was made by scooping the sand out in one place leaving just enough to

HISTORICAL DOLLS BY THE SIXTH GRADE PUPILS OF THE VERONA, NEW JERSEY SCHOOLS UNDER THE SUPERVISION OF HELEN F. BATCHELDER

The School Arts Magazine, January 1929



cover the bottom of the table, and placing a glass over the top of the sand piled up around the lake. This lifted the glass a distance above the level of the bottom of the table and gave the effect of deep, transparent water. One child brought a wooden canoe with small Indians in it to set on the water, and two small canoes made of real birch bark were also brought.

The pine trees were modified from a design in "The Little Folks' Handy Book," by Lina Beard and Adelia B. Beard. Common green crepe paper was used. Different shades add to the beauty. Strips were cut the width of the paper and five inches wide. One third of the strip was cut away and the other fringed. This was rolled between the thumb and finger around a twenty-four inch piece of pliable wire beginning at the top (A); the unfringed strip formed the tree trunk. The wire was bent at right angles to the trunk where the paper stopped and a ring was formed to make a standard which was covered by the sand. The fringe was left straight, folded, and crushed to give variety. A large number were made in order to give the children an idea of what a dense forest is. The small scraps were fringed and glued to twigs to make bushes and small trees.

The wigwam pattern was taken from THE SCHOOL ARTS MAGAZINE. A semi-circle with a radius of four and one-half inches was used with one corner cut away and the other folded back to form the door. Different colors of construction paper were used and after a study of Indian picture writing, the children decorated the wigwams with crayolas. Three broom straws laced through the top and bottom represented poles, while a common pin held the wigwam in shape.

One child brought a little brass kettle

TWO VIEWS OF THE INDIAN SANDTABLE

which was tied to a tripod made of small sticks and set on a flat stone. Small celluloid wild animals from the Ten Cent Store were put in the forest. These also proved excellent models for a lesson in clay modelling.

The Preservation of Teachers' Material

PHILOMENE CROOKS
Art Teacher, Duluth, Minnesota

EVERY teacher reads articles in magazines and books, which she would like to keep. At least that has been my experience. During the first years of my teaching, I kept these in an ordinary manila envelope, but when the volume increased, I was forced to devise other means.

For the printed matter which I cut from magazines I used a looseleaf scrapbook. In this I pasted those items of which only one side was wanted. But I found that many articles were printed consecutively on both sides of the page. For these, kodak picture corners were useful, enabling me to take out the page and use both sides, and then replace it.

Many times, articles and items of interest have to be copied from books and magazines. This should be done by the typewriter if possible, or at least in pen and ink. Those I have done in pencil are never recopied—no matter how good my intentions. These are then carefully arranged according to subject in letter-size, paper invoice files which can be bought at any stationery store for fifty or sixty cents.

Another method used by a teacher friend is filing collected material in index folders, which are also very inexpensive, and yet of great value in the preserving of all material.

An Indian Project

GERTRUDE G. FISHER
Art Director, Eau Claire, Wisconsin

THE INDIAN PUEBLO PROJECT MADE BY THE SIXTH GRADE CHILDREN OF EAU CLAIRE, WISCONSIN

OUR sixth-grade class learned a great deal about the Southwest Indians and incidentally worked out an interesting project which added zest and pleasure to the work.

We used the drawing period to work in at first, but when the project was fairly under way, the enthusiasm was so great that many spare minutes were found and time after school was eagerly spent on the work.

The public library yielded a good supply of material, both reading matter and pictures, which helped in planning the work. The children brought pasteboard boxes of various shapes and sizes. These were fastened together with paper fasteners, openings cut for doors and windows, and willow twigs run through to give the effect of rafters. The whole was then covered with modeling clay. Ladders were made of willow twigs fastened together with pins.

The home completed, we were ready for the Indians themselves. We bought a dozen celluloid dolls of different sizes. They were very pink and white and not

at all like Indians; so we painted them with tempera colors. In our study of Hopi Indians we learned their mode of dress and the characteristic style of wearing the hair. To portray this we got doll hair and glued on the dolls, arranging it in true Hopi fashion.

The children brought small beads, bits of bright yarn and woolen goods, and soon our Indians were suitably clothed, with the exception of the tiny ones whom we learned did not bother about clothes anyway.

Water jars and other pottery were molded of clay and tiny beads pressed in to form decorative patterns. Kernels of corn were threaded and hung on the rafters. The janitor found us a large tray in which we placed our pueblo dwelling and poured sand around it to give the desert effect. We sprinkled brown kalsomine powder over the sand to give the proper color. A little mirror in the sand simulated a water hole. Very realistic cacti were made of clay with bristles from an old hair brush for the thorns.

The little figures were placed as though at work, one weaving a blanket, one grinding corn, one carrying a jar of water up a ladder, another with a papoose, etc.

Every child in the room had a part in making this project, the total cost of which was the twenty-five cents spent for dolls. The value of such a project to the children cannot be measured in dollars and cents.

Snow Pictures from Colored Paper

CARMEN G. TRIMMER
Art Supervisor, East St. Louis, Illinois

SOME interesting winter scenes were developed last winter after the first snow by Miss Elizabeth Rosenberger, teacher of second grade, at Hawthorne School, East St. Louis, Illinois.

Before the picture itself was produced the children had lessons in drawing houses and cutting houses from colored cutting papers. They had another lesson about trees, drawing and cutting various shapes, and another lesson using action figures, drawing some with crayola free hand and cutting silhouettes free hand.

These houses, trees, and action figures were placed in a folder for future use and after the first snow it was decided to use them in a picture. The day it snowed, the children suggested that they make a "snow picture." Miss Rosenberger agreed and asked what they wished to put in the picture. Some of the pupils said, "The boys and girls we made." Some said "The houses and trees," etc.

They discussed what would be needed for sky and ground and Miss Rosenberger brought out different colors and sizes of paper. The sizes of houses, trees, and figures needed certain size paper for mounting, a fact which they considered before selecting their papers.

Each child placed his best house, trees, and figures on the "sky and snow" background. Miss Rosenberger suggested changes when necessary for im-

provement, and after it was satisfactory to all, the children pasted each part in place and pictures were mounted as each child wished.

The compositions were put in press for several days. When they were brought out for final inspection some of the children wanted fences put in the foreground. This was done with crayola after due consideration. The children tried straight fences and crooked fences on the blackboard and each put in his own fence.

The children were then allowed to use in another picture the trees and action figures which they had left. They did this without any special supervision by the teacher. They had a good time and learned much about composition, sizes, what to place in foreground, middle distance, etc. They were quite proud of their results.

A Colonial Day Project

PHILOMENE CROOKS
Art Teacher, Duluth, Minnesota

THE boys and girls of my fourth grade had many times heard the story of the coming of the Pilgrims. I felt that if the children were really to appreciate the sacrifice and hardships of those early pioneers, they must study the life and conditions of the Colonial period.

There is hardly another subject for a project which furnishes so much factional knowledge and opportunities for work in industrial art. The project can be carried on for as long or short a period of time as best fits the individual teacher's plans.

The following outline was used:

I. History of the Pilgrims
1. What was meant by religious freedom and why the Pilgrims sacrificed home and country to obtain it.
2. Reason for leaving Holland, the country which offered them this freedom in choice of religion.
3. Story of the trip across the ocean in the small *Mayflower*.

II. Location of the Settlement
1. Good soil for the raising of food.
2. Springs and brooks of fresh water.
3. Nearby forests from which lumber could be obtained for houses and building of the stockade.
4. Plenty of wild game.
5. A harbor which was deep enough for the entrance of the ships from England.

III. Shelter
1. A "Common House" was built of logs and a church or Meeting House as it was most commonly called.
2. Gradually other houses of logs were added.
3. The heavy cannon was dragged from the *Mayflower* to the top of a hill in the center of the settlement, from where it commanded all directions.
4. Hinges on the doors were made of pieces of leather.
5. Oiled paper was used for windows.

IV. Food
1. Colonists nearly starved first winter because of lack of food.
2. Corn obtained from Indians was saved for the next year's seed.
3. The small supply of ammunition limited the amount of wild game that could be shot and used for food.
4. The next year's Thankgiving Feast was an expression of gratitude.
5. Bean porridges and hasty puddings were common menus.

6. No cattle were brought over on the *Mayflower*, so that there was no milk or butter for about the first three years.

V. Clothing
1. The first wash day.
2. The making of the cloth by use of the spinning wheels and looms.

VI. Furnishings of the Home
1. Fireplace and bake oven.
2. Consisted of only crude furniture which could be made from rough lumber, as yet there were no saw mills.
3. Lighting of pine knots or candles.
4. A few dishes of pewter but mostly of wood. Iron pots.
5. Methods of cooking food.

VII. Industries
1. Home.
   (a) Preparing meals.
   (b) Preparation of the flax and wool for spinning.
   (c) Making of soap and candles.
2. Trade.
   (a) Preparation of the cargo sent back to England.
   (b) Colonists worked hard to repay to the London merchants the money borrowed for the financial part of their undertaking.
   (c) Trade consisted of
      (1) Lumber
      (2) Furs.
         (a) Developed the fur trade between colonists and Indians.
3. Manufacture of their own necessities.
   (a) Because of the distance from England and the poverty of the colonists this was necessary.
   (b) Kinds.
      (1) Clothing manufacturing began and developed until now the New England states are the leading group of states in this industry.
      (2) Tanning of leather.
      (3) Lumbering.

VIII. Life in the Colony
1. Beating on drums to call people to the meeting house.
2. The pole with the rabbit foot on one end which was used by the sexton to rap on the head of naughty boys, and the other end, where a rabbit tail was nailed, to tickle the faces of the adults when they were caught napping during services.
3. Length of these services.
4. The corn huskings and apple paring bees of later years.

IX. Correlation
1. History already given.
2. Language.
   (a) Topics such as "How the Colonists Made Candles," "Trips with Miles Standish," etc., were given to the children. I have never seen such interest in composition as exhibited during this work. Rules of punctuation, spelling and paragraph writing just seemed to take care of themselves.
   (b) Poem study of the "Landing of the Pilgrims."
3. Geography:
   (a) Location on map.
   (b) Climate.
   (c) Nearby waters.
   (d) Route traced from England to North America.
   (e) The story of the first corn raised was continued to its present day cultivation and the states leading in its production. Salt, sugar and other foods were studied on the same plan.
   (f) The sources of the production of wool and cotton, which the mothers of the colonies wove into cloth, were studied.
4. Reading.
   (a) Stories dealing with the life in the colonies during those early days were obtained from the library. These were read during unoccupied time and reported on by pupils during morning exercises. Once a week each child was given the opportunity to read a paragraph which he had selected from one of these stories. This paragraph had to contain information on the general subject. Even the parents commented upon the effectiveness of this device.
5. Art.
   (a) Pictures were drawn and painted, depicting the various activities of the colonists, such as "The First Wash Day," "Exploring the New Land," "Making a Shallop," "Indians Bringing their Gifts to the Thanksgiving Feast."

(b) Sandtables.
  (1) Colonial homes.[1]
  (2) Early Plymouth.[2]

(c) Frieze of Pilgrims' activities, such as "Preparing for the Thanksgiving Feast," "The Pilgrims Tilling their Gardens," "Plymouth Rock."

(d) The children brought ears of corn which were husked and shelled. The kernels were then ground in different ways between two stones, then in an old coffee mill and lastly in a food chopper.

(e) Making of soap. Following is a way by which it can be made:

Put 6 teaspoonfuls of fat into a cup and 1 teaspoonful of lye into another. Into the latter pour a teaspoonful of water. Then pour the lye water into the fat, and add 1 teaspoonful of ammonia. Stir this until thick like cream and then pour out. It will then harden. This gives children an idea of how soap is made.

(f) Making of candles.

We tacked four 5-inch pieces of very thick cord to the end of a stick about 8 inches long, 1 inch wide and ½ inch thick, in such a way that all the pieces of cord could be dipped at once into a basin of melted tallow. This had to be repeated until the candles were made.

(g) Cut-out work of the tools which colonists had. These were spades for digging the soil, hoes for cultivating the crops, and sickles for reaping. Flails were made of timber to thresh the grain.

(h) A small quantity of wool was obtained from a large packing house. This was then washed and prepared for use by the children. They were then shown how the strands are woven to make the threads. This may be continued by studying the kinds of spinning wheels used. A study of looms in this connection is also valuable.

(i) The children took great delight in collecting pictures and these were either mounted or used in the making of "Colonial Day Scrapbook."

(j) Picture study lessons were given, using "The Pilgrims going to Church," the "Landing of the Pilgrims" and the "Return of the Mayflower." All these pictures were painted by Boughton and can be purchased from any picture company for a few cents each.

Basketry as a Project

MRS. KATHRYN POWELL
Memphis, Tennessee

PUPILS of Church Home were delighted over the announcement that material for basket weaving would be furnished the school.

A plan was formulated by which basketry could be used for project teaching. Topic study by groups facilitated the process of searching many books for the desired information. A brief review of basketry from the Biblical story of Moses to the present day was made, and the pupils stressed the fact that it was important industry of the American Indians. Many of the Indian designs and means of dyeing the reed were discussed.

Interest first centered in the following topics: where and how the reed grows; how it is prepared for market; the shipping and receiving ports; route of transportation by water and land from the shipping port to the receiving port and

[1]Pictures of these are found on pp. 101 and 105, "Illustrative Handwork," by Ella V. Dobbs. Macmillan Co.

[2]Pictures of this are found on pp. 30, 32, 36, 38, and 40, "School Drawing a Real Correlation," by Fred H. Daniels. Milton Bradley Co.

then to Memphis; comparison of the plant with similar plants in our locality; economic conditions of India, the country from which the reed is exported; contrast between economic conditions and government of India and United States.

Relief maps and the globe were extensively used in determining the location, topography and climatic conditions of India.

Baskets requiring only the simple weaves were made before attempting those of more intricate designs. After pupils learned the weaves they were required to weave one basket from oral directions and one from printed directions and one from original design.

Although baskets for every conceivable use were made no two were of the same design. When using wooden bottoms pupils were required to find the circumference from the diameter, also to divide that by some fraction to determine the number of spokes needed, or the circumference as given and the diameter found in order to adjust the compass to the size circle needed.

As each weave was mastered, more difficult ones were attempted. Advanced pupils often used as many as nine different weaves in one basket, making very attractive designs. The most attractive basket, trays, coaster sets, etc., were produced by a combination of beads and reed. These were finished in two-tone effects using bronze powder and banana oil. Those desiring Indian effects used reed which they had dyed to match the different colors of the design.

Many arithmetical problems were solved from estimating distance of transportation by sea and land, by estimating cost of each basket, percentage saved by buying wholesale instead of retail, dividing number of baskets into pounds of reed to determine amount required.

Economy of time, an important element in all educational work, was practiced by having the discussions on geography, history, civics, and nature study while the pupils were weaving. Much of it, however, as was the arithmetic and composition, was left over for special periods.

The composition consisted of writing descriptions of the articles pupils expected to make or had made; to write what they remembered of the discussions, to write "for sale" ads and make posters describing the articles.

Many practical facts as to the use of stain, paints, and varnishes were impressed.

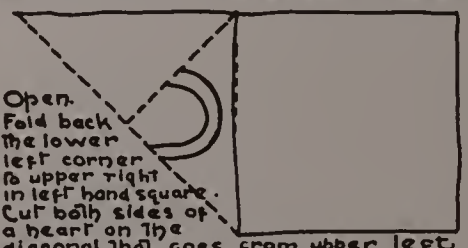
Instructor's aim: to use basketry as a project in teaching certain facts of educational value; to promote motor control, to develop aesthetic taste; for pupils to use as gifts or to sell in order that they would feel the need of the project.

This interesting and enjoyable project taught many useful lessons which will transfer over into other of life's activities. It developed habits of application and industry; consciousness that cheerful attitude toward one's work tends to eliminate errors; rewards are measured by efficiency; service rendered others increases one's own happiness and enables us better to adapt to social conditions.

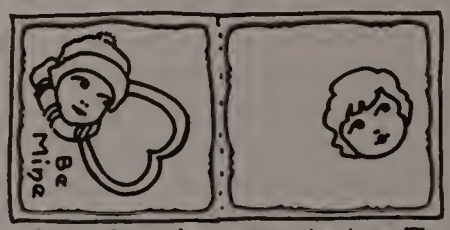
THREE VALENTINE IDEAS for February Days

Valentine

Take rectangle of paper twice as long as it is wide and fold with length from left to right. Fold up and down in center making two squares. Fold the left square on both diagonals.



Open. Fold back the lower left corner to upper right in left hand square. Cut both sides of a heart on the diagonal that goes from upper left to lower right. Cut just to the diagonal that goes across the other way.



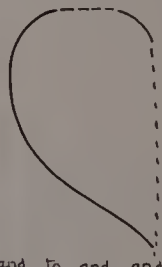
Cut the center right out of the heart. Open and finish with paint or crayon. Fold on middle creases and draw in a face that just fits into the heart when it opens out. Try using only red, green and black in one, border and all.

This shows the finished Valentine and the girl fitting into the heart.

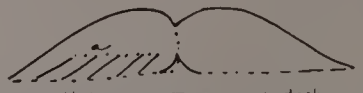
Let's go at the Valentine project remembering it expresses a thing fundamental and important. And let's particularly remember the old and lonely on that day.

This Valentine for the Upper Grades

Take two pieces of paper in a good color combination, either poster or construction, say 5"x10". Lay both together and fold the short way and then the long way and cut into a heart, leaving a hinge at top — —



Now open and leave out one layer of the paper. Double again with the other three.

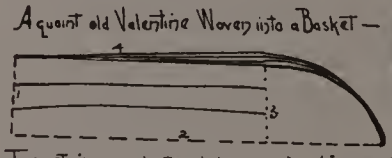


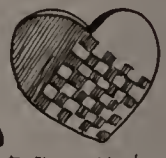
Make light mark at a and slash to this line from long edge. Make the slashes parallel with the point. Take apart, cut one away, lay and to and and weave.

The longer the slits are the more times you can slip the points through. The part that is left uncut is for the Valentine message. It forms the back.

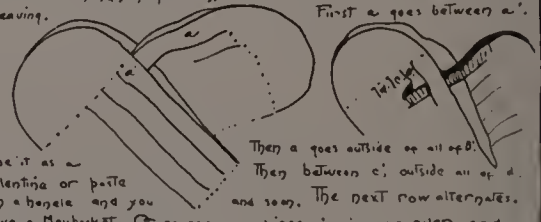
This is a valentine of the last generation.

A quaint old Valentine Woven into a Basket —



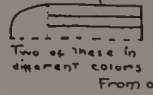


Two strips of poster paper 12" x 3½". Hold together, fold short way (1) and then all the opposite way (2). Round off open end and fold back 1¾" (3). Slit on middle crease (2) up to crosswise fold (3). Slit twice more between here and edge (4). Open all. Take one part in each hand, the parts must be "saddled" upon each other in the weaving.


First a goes between a'.
Then a goes outside of all of a'.
Then between a' outside all of a.
Then b goes between a' outside all of a.
and so on.

Use it as a Valentine or paste on a handle and you have a Maybasket. Of course one piece is in one color and the other in another. Adjacents are good for this or one may use complements in different intensities and in different degrees of darkness. Not for lower grades.

Here is theirs: Cut two single strips in some fashion and weave. It looks like the other but it isn't a basket. Commence weaving with top strips. There's lots of opportunity here for color consideration.



Two of these in different colors

From an old chest in the attic

Mrs. Elsie Charles

A GROUP OF QUAINT OLD-FASHIONED VALENTINE IDEAS FROM MRS. ELSIE D. CHARLES, CLINTON, IOWA

Supervision in the Lower Elementary Grades

ELISE REID BOYLSTON
Assistant Supervisor of Art, Atlanta, Georgia

JUST what is a supervisor's business after all? If you asked the teacher, possibly she would say, "Why, to see that we do the work and give a certain number of minutes a day to it"; or if she were less serious minded and more daring, she might flippantly remark, "To draw a check"; and if you asked the supervisor herself, she'd likely answer, "To get the goods!" which is certainly very true. However, that is putting it rather bluntly, to say the least; for after all is said and done, when every direction has been properly given and every detail correctly attended to, if there be omitted the two most important things of all—inspiration and sympathy, the resulting goods will surely be found on the bias.

Do you know, it is very hard to put one's self in another's place unless we've been there ourselves—unless we have once felt a mortal panic when a pupil announced that he had seen the "drawing stupefier" outside! I have vivid recollections of those hectic days when I was a grade teacher, and one of the species hove in sight. If one of us was lucky enough to see him first, she sent little feet scurrying to her favorite pals to say that Mr. Supervisor was on the way; or if the principal happened to be the observant scout, every room phone would be punched at once, and she'd have the building notified in two clicks of the receiver; for as each teacher answered, she had only to repeat the news till they were all outwardly notified and inwardly petrified. And then, after an age of anxious waiting, a youngster near the door hissed, "Here he is now!" and the principal appeared with the dread visitor in tow, it was almost a superhuman achievement to give a presentable lesson.

Fortunately, modern supervision has kept up with the times; and while it has grown more efficient, it has also grown a heart. The supervisor has become a pal who carries with him the welcome message, "Here comes help!" He is seeking, not the faults, but all the good which he can find. Never fear that he will miss the rest; and after all, it's so much easier to find the good; for it is a sure thing that one always runs up on that for which he is looking. Having something to praise creates a pleasant atmosphere and a receptive spirit for criticism; it insures a future welcome; and when he leaves, it isn't a stereotyped speech that he hears when the class rises and says, "Goodbye, Mr. Supervisor. We hope you'll come again"; but most probably it will be the real thing from a freckle-faced incorrigible who scorns the niceties of speech and says, "I wisht you'd come every day!"

First of all, directions must be given clearly. It is all too easy to think that everyone else understands a thing because it is simple for us. That very facility of doing is likely to get us into trouble by making us forget that the other fellow isn't a Raphael or a mind reader. A teacher must know what she

is to teach; then when she runs upon a snag she makes a note of it and waits expectantly for the supervisor's visit, for that is his business to help her over the rough places. So often, a thing that seems impossible just dwindles away to the ease of falling off a log when we know how; and when one conducts the lesson and demonstrates what a simple thing it is and what joyful results it brings, it just naturally inspires the teacher to the point of going him one better before his next visit.

A printed course of study should be on every desk, but this should not be rigidly followed. Every school is a law unto itself, and has its individual problems and needs; and it is here that art should demonstrate its usefulness by correlating with the school activities. Hectograph copies of definite directions and new ideas should supplement the regular work so that young teachers will feel that they have something to follow.

Problems which serve a distinct purpose in the home, such as Christmas tree decorations, Easter favors, valentines, etc., may be given back to the children for use; but if the bulk of the work be kept till the supervisor's visit, he will be able to give helpful criticism on what has been done. Then, put into an attractive folder, it makes quite a happy art collection to take home to show Mother.

So this, then, is supervision—a helping hand, an understanding heart, and a whale of a smile wherever you go!

THREE VALENTINES FOR CHILDREN TO MAKE, FROM ELISE REID BOYLSTON, ATLANTA, GEORGIA

Enter St. Valentine

ELISE REID BOYLSTON
Atlanta, Georgia

"ONE I love,
Two I love,"

Yes, I fear I love them all—the cunning heartshaped things with their wheedling verse full stuffed with blarney. It gets in the very air, and little thrills run up and down our fancy, for 'tis only once a year that St. Valentine parades, and old and young alike, as long as they're really young, join in the merry-making with a will.

Oh, it's such fun to go into a room full of happy little ones and say, "*How* would you like to make some valentines?" No need to prick your ears for the answer, for it comes bouncing back in a clapping of hands that would make St. Valentine himself smile a mile. And when, at least, some of the bricks of art are laid on such a firm foundation of joy, what will the future bring? For certain it is, there's bound to grow out of every act of a little child, an impressionable child, an attitude toward it, be it joyful, antagonistic, or indifferent; and mercy on the aesthetic sense of those who acquire the latter.

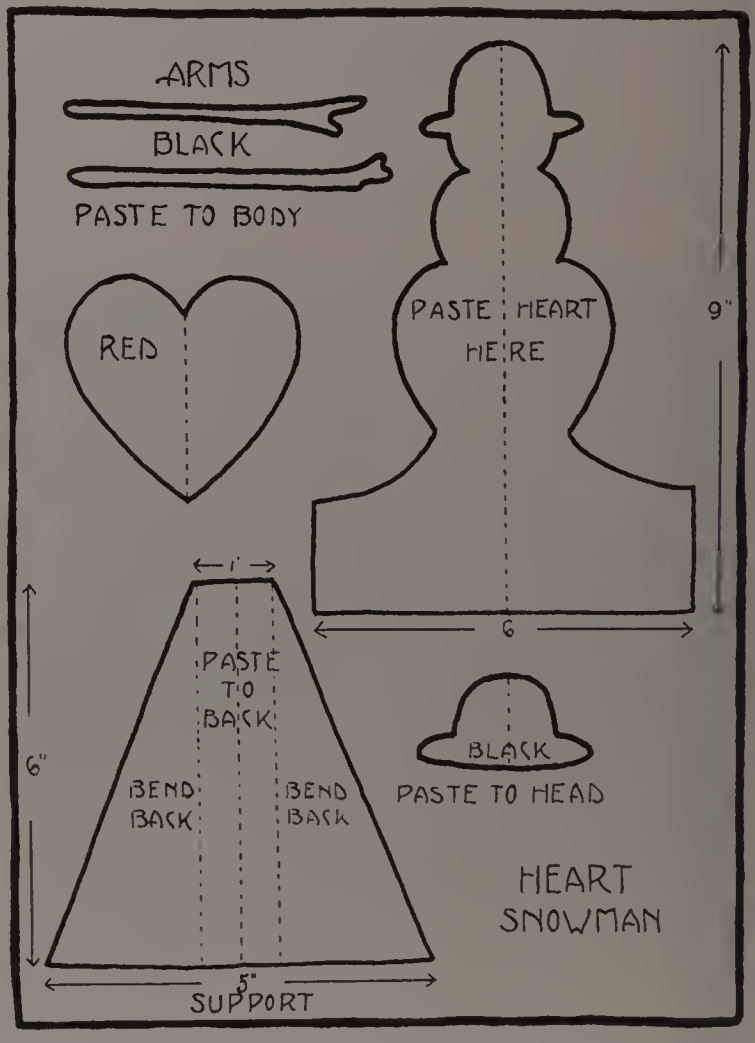
Johnny of the Kindergarten can cut a heart—a fine, smooth fellow all of red; and he has learned the art of making them of any size all by himself. Brilliant wrapping paper may furnish the wherewithal in the school where pennies must be counted like sheep, and the shearing comes not from the scantily filled purse, but instead, a use is found for an otherwise worthless article, and thrift is welcomed as a daily playmate. Johnny then takes home to Mother, as he should, the gift of his whole heart.

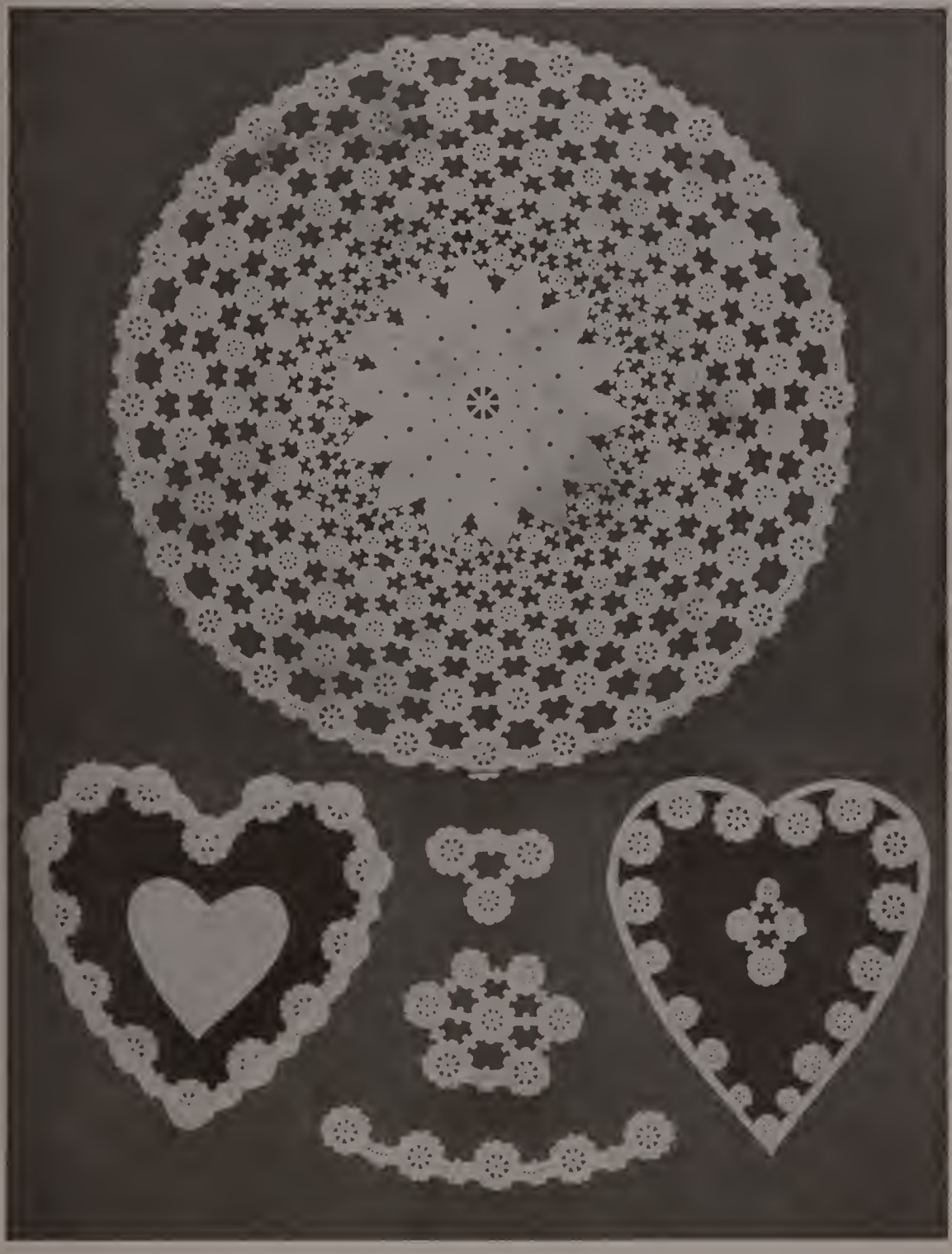
Mary of Grade I builds a snowman. He's a jolly creature made of three balls of white paper atop a bank of white. A big red heart forms his apron and proclaims his trade, and the addition of an old battered black hat and arms of black, for all the world like twigs stuck awry at the sides, makes him a happy hobo of a snowman, after little black paper coals have been pasted on for eyes, nose, and mouth. He'll stand alone too, and the rule is brought into use in making a support for the back—a strip one inch at the top and five inches at the bottom is just right for our jolly fellow to lean upon.

There are hearts galore for the playful mind, old-fashioned woven ones that takes back to the little red schoolhouse when St. Valentine was just as busy as he is now—big blue ones cut from a six-inch square and woven with seven white bands one-half inch wide, four ends extending in different lengths below. Most attractive they are if small blue hearts be pasted on the ends; and they carry quite a bit of love from second graders in blue envelopes pasted to the backs.

But oh, you just don't know what a delightful third grade problem is the heart lady with a heart-shaped face cut from a quarter sheet of orange construction paper, and eyes, nose and mouth colored with crayons! Her hair, cut from the top of another heart the same

size may have a demure little part down the center, or roguish curls around the ears. Another heart of the same size forms the hat. These are placed a-tilt, right in the latest style, with one eye hid; or the tip may point straight up, tailored as you please. And what adorable touches may be added—jeweled pins made of varicolored scraps, flowers, or birds of paradise cut from contrasting hues. Neck pieces of still another heart ruffs, and imagination itself is given free reign; and such attractive paper flappers appear that it is a most worth-while problem for little people to tickle their originality and use in giving a hearty welcome to St. Valentine.





A VALENTINE IDEA DEVELOPED FROM PAPER DOILIES BY JANE REHNSTRAND, ART DIRECTOR, STATE NORMAL, SUPERIOR, WISCONSIN

The School Arts Magazine, January 1929

A PAGE OF VALENTINE HEARTS DESIGNED BY THE PUPILS OF MISS EDITH MCCOY OF NEWARK, NEW JERSEY

The School Arts Magazine, January 1929

With Our Contributors

A Who's Who in Art Education

FELIX J. KOCH, whose articles appear in THE SCHOOL ARTS MAGAZINE developed a field almost exclusively his own.

This consists in hunting out just the strange, odd and curious features which may attach to every conceivable field of human activity. The story of these is secured by him in person from the parties closest concerned. Photographs are then taken by him to illustrate all interesting and out-of-the-ordinary phases of the work. The manuscripts and pictures are dispatched to the magazine in this country whose field they fit most closely. Duplicates go, in most cases, to equivalent publications in England, Australia and France.

Koch has been engaged at "queer-corner hunting" some twenty-seven years now. He has kept every note he has taken from the start. Also, every negative of his pictures has been carefully preserved. He has some thirty thousand films. They illustrate every conceivable phase of modern life. The American government, the French, Belgian, and British governments have copies of his photographs in their files. At his death the collection goes to this government. It should form the pictorial record of the Mid-West of our time.

Mr. Koch studied art in the public schools of Cincinnati. He is a graduate of the University of Cincinnati, '04, taking the A. B. degree. He is a regular contributor to many journals devoted to education.

His especial contribution is the putting human interest and then actual art into the illustrations used by technical, trade and other highly informative publications. Every picture, he proves, can have its human touch, and tell its scientific story as well along with it.

Koch is forty-five now. His home is Cincinnati, but you may meet him wherever public interest calls. He has travelled from northern Labrador to South America and from Alaska to the edge of Asia, gathering material for his scripts.

Some three thousand publications instruct him definitely to keep an eye out for strange, curious matter in their fields. These range from journals on infant care to those given to the care of monuments and cemeteries. His "Little Journeys" series is in use in public schools. His "Syndicating to Sunday Supplements" is the standard text on this subject.

Koch is a bachelor. His home, Queer Corners, is in the farther suburbs some seven miles from the heart of Cincinnati. He keeps it a picture place, true to its name. A thousand roses cover it. Big locusts drop white flowers and flood it with perfume. Wild birds have been coaxed to nest around. Here he has his study, writing and illustrating the articles indicated. We shall trust to have many more such from his "sanctum" in our pages here.

A FRIEZE MADE ON WRAPPING PAPER BY THE COLLEGE METHODS CLASS, CHICAGO UNIVERSITY, UNDER JESSIE TODD THIS WAS MADE TO SHOW GRADE CHILDREN AND INSPIRE THEM TO MAKE OTHER FRIEZES USING THEIR OWN IDEAS

(*Concluded from page 280*)

fer. In planning a design for this work, it is best to make the forms a little larger than desired when finished, for in modelling there is a tendency to encroach upon the parts in relief. After the pattern is clearly traced, make a firm line around the design using the sharp-pointed tool held at an angle of about forty-five degrees. With the blunt, rounding tool press down the background, modelling away from the design with short strokes. When finished, the background should present a smooth, even texture. If a higher relief is desired, this is accomplished by pressing heavily and evenly with the broad pointed tool all around the lines and working toward the part to be raised. The leather must be repeatedly dampened during the process, to keep it in a pliable condition.

Modelling is really good drawing, and with continued practice with the tools, the student will discover many ideas of his own. Too much detail should always be avoided. Treat the material in a flat and decorative manner, striving only for enough detail to break the monotonous spaces and to add interest to the finished work.

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STUDIES IN CONDUCT. Elizabeth F. Hague, Mary Chalmers, and Marie A. Kelly. University Publishing Co., New York. Price, $1.00.

A long-felt and growing need for a text which can be used in class discussions of etiquette and conduct in the elementary grades is here fulfilled. It contains besides a definite moral code for youth a group of stories and chapters entitled "You Be the Judge" dealing with the child's small, frequently recurring social problems, discussions of which serve to cultivate right habits and attitudes toward life. "Studies in Conduct" makes character development a vital and personal matter to every child and is an answer to the demand for a book which will emphasize character education of school children.

❖

THE ART SPIRIT. Robert Henri. J. B. Lippincott Co., Philadelphia. Price, $2.65.

This is a collection, admirably compiled by Margery Ryerson, of notes, articles, fragments of letters and talks to students dealing not only with the philosophy of art but also giving practical aid to becoming a figure painter.

"The Art Spirit" makes clear the relationship of art to life and is filled from cover to cover with observations, wise, profound, and witty. There is a delightful air of intimacy about the book which the reader cannot fail to enjoy. It is like listening to the artist talking familiarly to his students and friends. Mr. Henri's thought is not mere theory, but the result of practical experience, the fruit of a working knowledge of the fundamental principles of good work.

❖

THE MAGIC REALM OF THE ARTS. Henry Turner Bailey. The Davis Press, Worcester, Mass. Price, $1.50.

An inspiration to acquiring an artistic hobby which will acquaint one with the "Realm of the Immortals" and "The Higher Citizenship." Mr. Bailey's theme for this booklet is essentially an address he prepared more than twenty years ago for some normal school students and is full to overflowing with allusions both scholarly and homely to the works of art, the literature, and the legends and folk-lore of many generations. The writer teaches us the value of making acquaintances of all the famous personages of history and literature from Cleopatra to St. Paul and Tom Sawyer; he teaches his readers the value of science, of religion, of art to our every-day lives.

He stresses the need of the present generation for an interest in the "Magic Realm of the Arts." "What do we do with our lesiure time," he asks. "Do we spend it doing nothing or smoking or drinking? In joy-riding, dancing, feeding or gulping the movies?" This is the time we could spend in lasting pleasures. This is a small book not more than an hour's reading, but well worthy of anyone's time—a good entrance to the "Magic Realm of the Arts."

❖

THE BOOK OF WEAVING. Anna Nott Shook. The John Day Co., New York. Price, $10.15.

Those who have enjoyed a summer course at the Homekraft School of Weaving, Peekskill, N. Y., need no introduction to Anna Nott Shook, the author of this book. With a background of life among the people of the Black Hills, an art course in a Western college, special courses at the Royeroft shops and the Metropolitan Museum, the author took up weaving as a vocation and avocation as well. After years of concentrated effort to make the hand loom and its products practical and profitable in homes, schools, and camps, and as a factor in the healing of the sick in hospitals and institutions, this book has been written. It is a standard work on the art. It tells of the beginnings of weaving and of the weaving today. It tells how to weave, what to weave, and who should weave. It illustrates all the processes of weaving and reproduces on twelve beautiful color pages works of the weaving art. The loom and its equipment, the necessary materials, design, dyeing, color—everything essential and many things inspirational have been literally "woven" into this fascinating book. Individual experiences of those who, under varied circumstance, have taken up weaving as an avocation add a practical as well as a human interest touch to a book of unusual excellence.

FOUR COVER DESIGNS, USING CURRENT MAGAZINES AS SUBJECTS, MADE BY THE STUDENTS OF THE SOUTH BEND, INDIANA, HIGH SCHOOL. ABBIE L. PIERCE, ART INSTRUCTOR

The School Arts Magazine, February 1929

The SCHOOL-ARTS MAGAZINE

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We Owe Today's Success to the

Leaders of Yesterday

Pedro J. Lemos

TODAY'S results in American Art Teaching will bear fruition at a later date. We cannot say that today's welcome of art education is the accomplishment of today's teaching.

Any simple review and analysis of art education in the American schools will place the laurels of accomplishment upon those pioneers in art education who under immense handicaps have made the road of the art teacher today much easier. And they achieved because their sincere, unveneered art gospel of art was one of finding and following art as a great avenue of Beauty in Life and teaching it naturally.

Arthur Dow brought simplicity of composition and the thrill of color harmony. Denman Ross established the foundation for better design. Walter Sargent created new interests in many art avenues. Henry Turner Bailey identified nature beauty elements as inseparable to art study. Walter Scott Perry proved that art could be added to industrial education. Ellsworth Woodward built art to a superior point in a difficult section, and George W. Eggers created art appreciation in the Middle West. Hugo Froelich and Bonnie Snow brought applied art to the elementary school and taught beauty into the humblest forms of handwork. F. H. Meyers established practicability once and for all in art education in the Far West while A. B. Clark has organized art forces in a section handicapped with great distances.

Many other names could be added in other sections, but the fact remains that the simplicity and sincerity of these art leaders' art gospel have resulted in the successes of art education today

All forms of art like forms of government commence with simple foundations. As they grow and continue, added structure appears so complicated and confusing that a disintegration or rebirth is necessary for proper functioning.

Our art education today is too complicated. The natural, sincere, individual methods of art teaching successfully used by the leaders of yesterday are disparaged today. Theoretical, pedagogical methods are being substituted. The art teacher only who knows his subject well and teaches it naturally can succeed in "teaching results." All artificial forms of teaching will fail.

The SCHOOL-ARTS MAGAZINE
TRADE MARK REG U S PAT OFF AND IN CANADA

VOL. XXVIII FEBRUARY, 1929 No. 6

Historical and Artistic Bookbinding

JULIA W. WOLFE
New York City

THE art of binding really grew out of that of writing, for the first forms of writing on rolls, skins, and the Egyptian papyri were accompanied by equally crude attempts at binding, by sewing different leaves of these materials together for a covering.

The gradual rise and development of the process is best studied by reference to the documents of the ancients, who invariably adapted some protection for their manuscripts and writings. We must seek for early examples in the Tamil manuscripts and those of Japan, which, written on narrow strips of palm-leaf, were bound together with flat pieces of wood. Constructive ingenuity is manifest, but decorative skill is wanting in these as in other far-distant attempts at the binder's art. When we consider the remoteness of the period it is a surprise that so high a standard of excellence was forthcoming. Gradual progress is seen in the methods employed, when the substitution of square books for the roll, or "papyri," called forth further ingenuity, and when leather cases were made to wrap round the Greek and Roman wand tablets. In most of these instances, durability was more considered than design, but the intercourse gradually springing up between Eastern and Western Europe had its influence also upon ornament, and so we find the Byzantine style affecting the binder's art. Wooden boards, covered with metal or copper gilt, formed a favorite mode of binding in the sixth century, and progress was now quickly made toward yet richer decoration. The famous "Opus Anglicanum" style on gold embroidery exercised an influence on early art work; the abbeys and convents of the tenth century were busied in its production, and Queen Mathilda herself encouraged and developed the taste. The Anglo-Saxon era was memorable for its love of ornamental design, especially in needlework, specimens of which are to be found in museums.

The growing art gained much encouragement from the churches, and their books were given lavish settings and the choral books received their share of decoration. The duty of the sacrist was to bind and clasp such books.

In the disturbed period following the Norman invasion, we cannot fix on any representative epoch of art binding; we must look to the gradual work and extension of the monasteries in the twelfth and thirteenth centuries for definite aims. The Benedictines, whose services to monastic literature are especially famous, had founded the great religious houses of Ely, Cambridge, etc., wherewith the work of the scriptorium or writing room has long been connected.

The patient labor of the scribe, the illuminator, and the binder produced those treasures which are now collected in the vast libraries of England.

The monastic binders borrowed from the ornaments of the printer many decorative elements, such as the tail-pieces, flowered borders and headings of those most noted typographers, the Alduses, and the printer's "device" was occasionally reproduced on the book cover. Again the abbey garden afforded examples of ornament in the plants and flowers there cultivated; their graceful outlines would be copied or conventionalized for decorative design, as we know they formed many a charming feature in the sculptural work of the churches and cathedrals. We can thus trace the adaptation of plant ornaments on the bound volume of the mediæval, and still later, of the Elizabethan period.

Thus was the art begun and advanced, to be perfected by other means and methods. For some time oaken boards covered with leather or pig-skin were used; these were often stamped with elegant devices, and clasps with ornamental chasing and silver plating began to be used. For special volumes, carved ivory and enamel enriched the covers, and bas-reliefs of Scripture scenes were introduced. The binding art now assumed definite ornaments and leading forms, aided by history and religion; the one supplying varieties of design from distant countries, the other fostering those symbolistic types and attributes which it specially inculcated. During the Crusades, examples of ornament brought from the East influenced all English art and impressed upon their native work new brilliancy of material and hue. The minute division of labor, and the employment of varied substances, indicate another stage in the binder's art. A single cover was the work of many artists, belonging to different schools; and the painter, goldsmith, and lapidary were severally engaged with their individual labor, which resulted in that combination of charming ornament which is common in mediæval handicrafts.

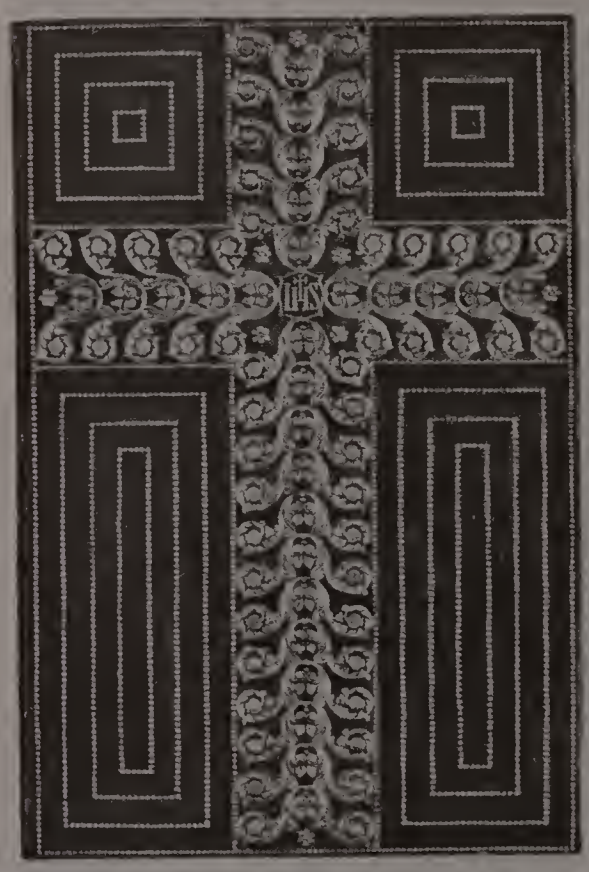
By degrees, many ornaments were developed, as gilding the leather, a process brought into vogue by the encouragements of the great Italian families. The extension of trade and navigation introduced a greater demand. Venice was rising to be mistress of art and commerce; her merchants returned with wares and novelties from distant parts of the globe. Nuremburg and other centers of industries gave a vigorous impulse to all the allied manufactures. The great and wealthy patronized the arts, and books were specially illuminated, bound, and adorned for public and private use. Guilds flourished at Antwerp, Ghent, and Bruges, and in many German and Italian towns; a wholesome rivalry in all work began.

The sixteenth century was the Augustan age of binding, and many events had prepared the way for this, the brightest period of its existence. Architecture, painting and sculpture were all influenced by the Renaissance, though the influence was felt earlier or later in different countries.

The seventeenth century witnessed a change in book-ornamentation. As works were more and more diffused, bookbinders abounded; those worthy of the name of artists became fewer, and the patterns grew devoid of style. The designs of former periods were mixed up

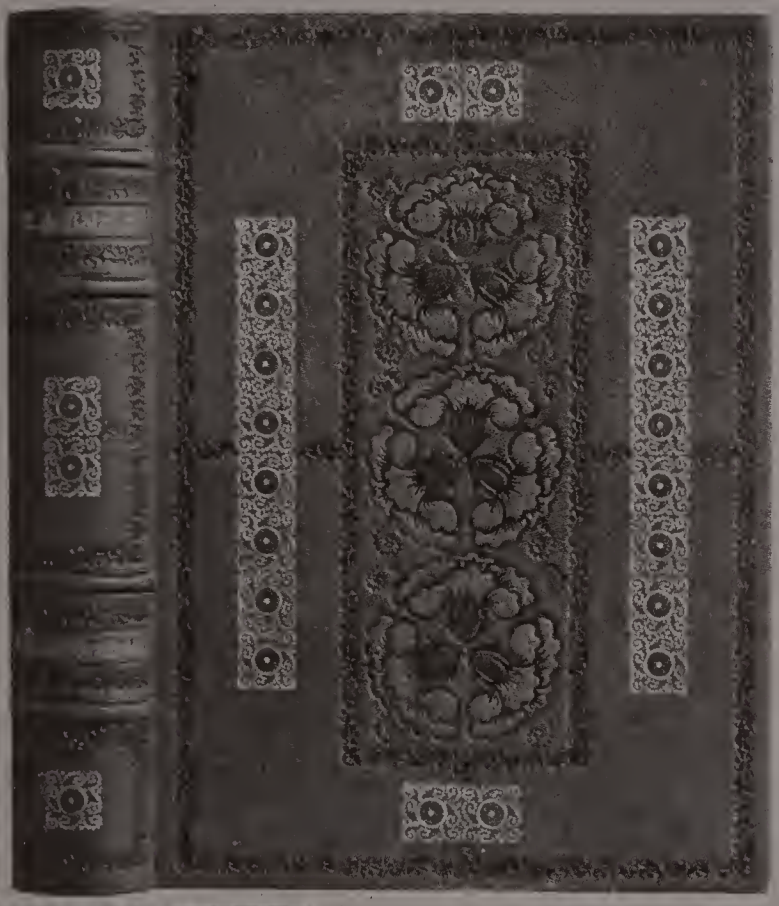
A GROUP OF FOUR ENGLISH BOOKBINDINGS

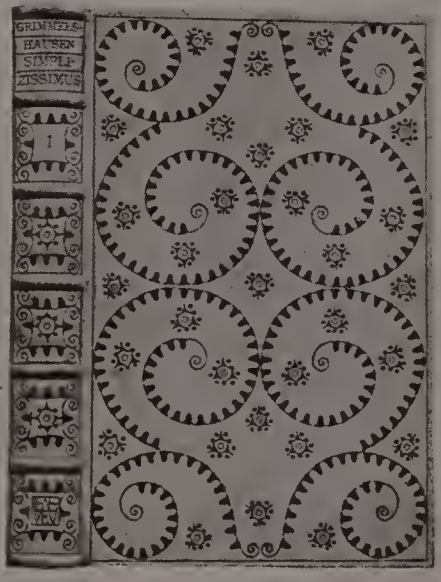
The School Arts Magazine, February 1929



A GROUP OF THREE AUSTRIAN BOOKBINDINGS

The School Arts Magazine, February 1929





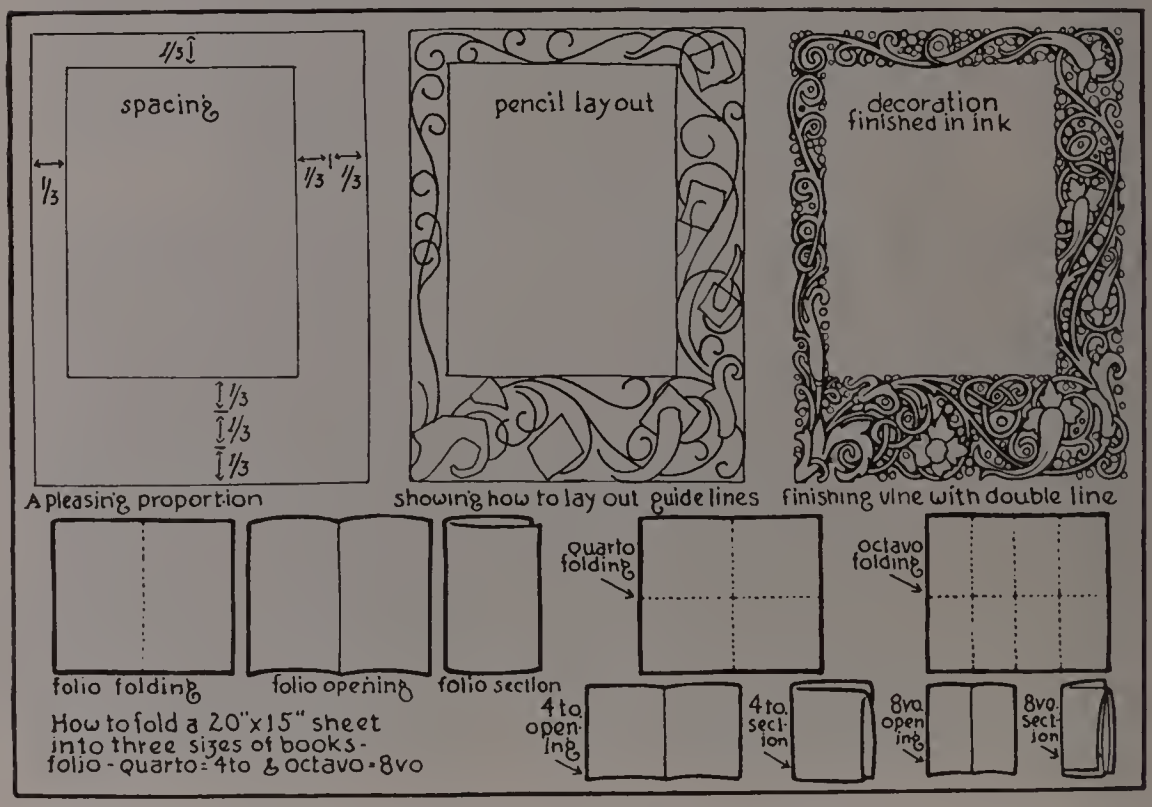
ONE FRENCH AND TWO GERMAN BOOKBINDINGS

The School Arts Magazine, February 1929

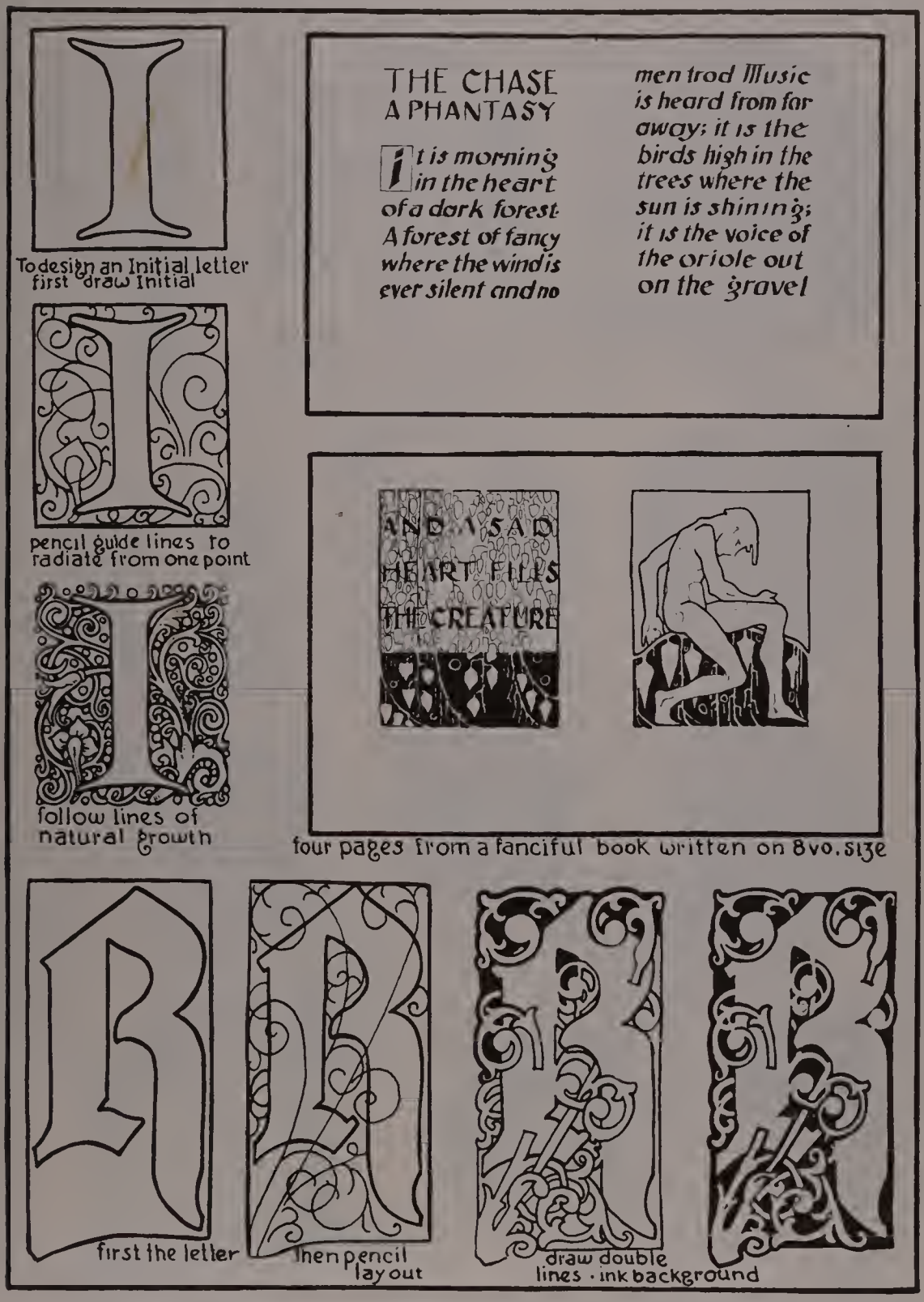
with those of contemporary work; over-abundance and affectation of ornament took the place of simple and elegant patterns. Still there were rare editions, as some of the "Elzevirs," whose bindings were decorative and choice. The covers of these silver-clasped and embossed volumes would be enriched with chased or perforated silver. Some Spanish bindings were also of much beauty, enhanced by a setting of tortoise-shell, enamel, or other material. Inlaid variegated leathers in black morocco were in vogue; also olive and citron color of the same material. Rich decorations were bestowed on ordinary books, as almanacs and journals; and occasionally paper bindings of colored and variegated patterns were introduced.

Today we see the artistic adaptation of old designs to new books and this cannot be too strongly recommended.

What is principally called for, however, is a revival of the old artistic spirit in the workmen themselves. So much is done by machinery these days, and so little left to the individual taste and skill, that, in almost all the trades alike, the artist-mechanic, the craftsman who thinks over his task, and spares no pains to make it excellent and beautiful, as it behooves a person with an idea and conscience of his own to do, is very rapidly becoming extinct.



THREE STEPS ILLUSTRATING THE DRAWING OF A PAGE BORDER. ALSO HOW TO FOLD A SHEET INTO DIFFERENT BOOK SIZES.


To design an Initial letter first draw Initial
pencil guide lines to radiate from one point
follow lines of natural growth
THE CHASE
A PHANTASY
It is morning in the heart of a dark forest A forest of fancy where the wind is ever silent and no men trod Music is heard from far away; it is the birds high in the trees where the sun is shining; it is the voice of the oriole out on the gravel
AND A SAD HEART FILLS THE CREATURE
four pages from a fanciful book written on 8vo. size
first the letter
then pencil lay out
draw double lines · ink background

HERE IS ILLUSTRATED A PLEASING PROPORTION OF THE LETTERED PAGE AND ALSO: HOW TO DESIGN INITIAL LETTERS BY SUCCESSIVE STEPS

INITIAL LETTERS FROM MANUSCRIPTS OF THE MIDDLE AGES OF ENGLAND AND HOLLAND

The School Arts Magazine, February 1929

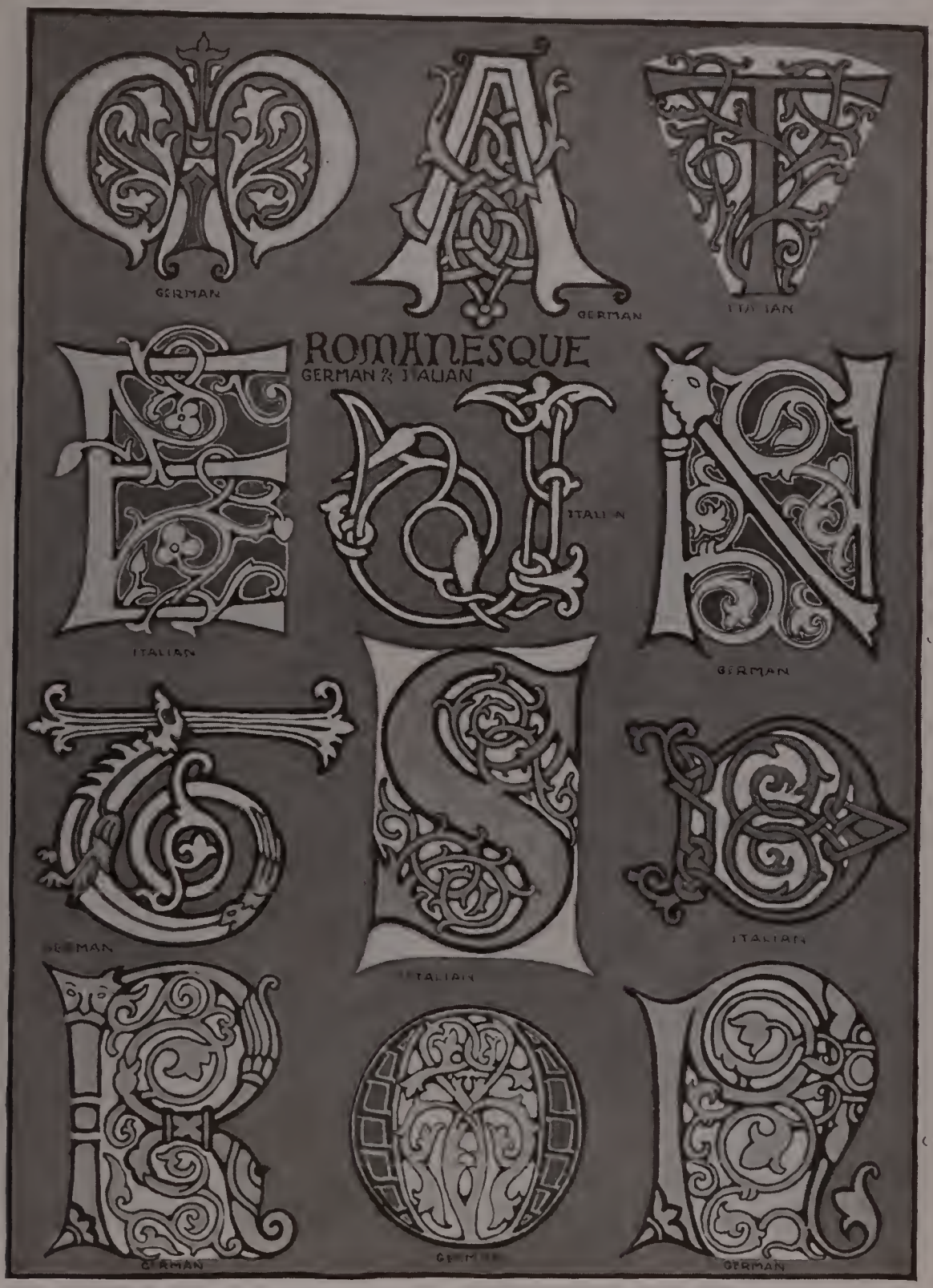
Marygrove College

INITIAL LETTERS FROM GOTHIC ILLUMINATED MANUSCRIPTS OF ITALY AND GERMANY

The School Arts Magazine, February 1929

SPANISH AND FRENCH INITIAL LETTERS FROM THE FINE OLD ILLUMINATED MANUSCRIPTS OF THE MIDDLE AGES

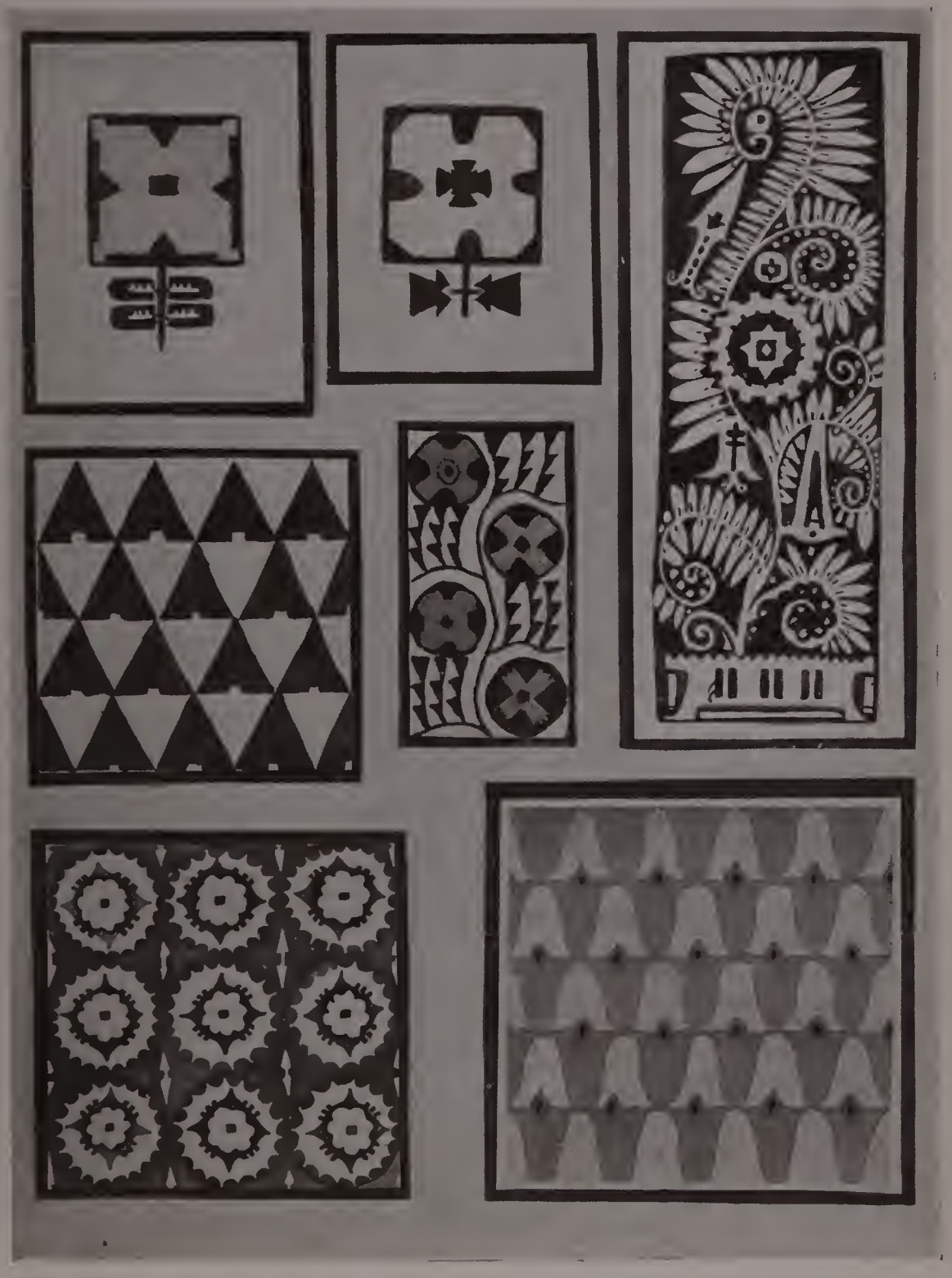
The School Arts Magazine, February 1929



GERMAN AND ITALIAN INITIAL LETTERS OF THE ROMANESQUE PERIOD. THESE FOUR PAGES SKETCHED BY THE EDITOR FROM OLD WORLD ILLUMINATIONS FOR "THE SCHOOL ARTS MAGAZINE"

The School Arts Magazine, February 1929

A GOOD BOLD ALPHABET FOR BLOCK PRINT INITIAL LETTERS. APPLY AN INDIVIDUAL LETTER TO A PLEASING SPACE AND ADD A LITTLE DECORATION. THIS MAKES A VERY INTERESTING BLOCK PRINT PROBLEM



BLOCK PRINT MOTIFS AND ALL-OVER PATTERNS ADAPTABLE TO BOOK DECORATION. FROM FRANCES EBY, SUPERINTENDENT OF ART, OAKLAND, CALIFORNIA

The Printing and Illustrating of a Book of Fairy Tales

A Junior High School Correlation Project

DORIS M. WEBER

Head of the Art Department, Audubon Junior High School, Cleveland, Ohio

THE illustrating and printing of Grimm's Fairy Tales was undertaken, recently, as a correlation problem between the art and printing departments of our school. The purpose of the project was to produce a book of fairy tales, suitable for small children, to be the gift of our school to the orphanages and children's hospitals of our city. Grimm was selected as best fulfilling our needs and the Lippincott Publishing Company was asked for permission to use their translation of the interesting old German tales. This was immediately granted and the work on the project was soon full under way.

The eighth grade class which undertook the illustration consisted of both boys and girls; so stories were chosen which appealed to both. It was to be a book all children would enjoy. Each story was read aloud and discussed as to situations giving the greatest promise of successful illustration. Incidents with action were chosen wherever possible. After the discussion of a story, members of the class volunteered for particular situations. In several cases two or three persons volunteered for the same one. This was allowed and the best and most interesting drawing was selected for cutting on linoleum. Where two children illustrated different scenes from the same story they took great care to make the characters similar in appearance and dress.

As soon as a drawing had been accepted it was drawn on tracing paper, reversed and traced on a linoleum block. These blocks were of battleship linoleum one-half inch thick and mounted on wood so they were type high. The class had never done any cutting or printing before; so at this stage its members were instructed in the use of engraving tools and the various effects possible through their use. The tools used were of four sizes: one with a narrow groove used for outlining, and three wedge-shaped tools, $\frac{1}{8}''$, $\frac{3}{16}''$, $\frac{1}{4}''$ wide, to lift out areas of different sizes and widths.

Before cutting a line on his block, the pupil shaded his drawing in three values. The white spaces were outlined with the groover and cut out, leaving parts of the linoleum where necessary for shadows or lines. The black spaces in the drawing became the uncut portions of the linoleum. The gray spaces became lines made with the groover, representing the foliage of trees, the texture of clothing, hair, grass, or various aspects of the sky.

The cutting was done slowly, under careful supervision, so that the illustrations would have sufficient uniformity of style for use in the same book, but that no individuality would be lost. Frequent trips were made to the proof press

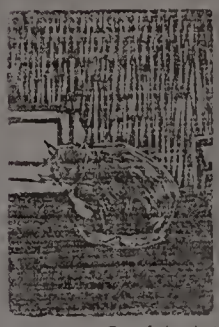
THE BLOCK PRINT ILLUSTRATION AT THE TOP IS THE END PAGE FROM "FAIRY TALES," A BOOK PRINTED BY STUDENTS OF DORIS M. WEBER, HEAD OF ART DEPARTMENT, AUDUBON JUNIOR HIGH SCHOOL, CLEVELAND, OHIO. THE OTHER BLOCK PRINTS ILLUSTRATE THE STORY

There she lay, looking so beautiful that he could not take his eyes off her.

The Bird settled on the tree, and was just plucking an apple when the young Prince shot an arrow at it.

When it fell, lo and behold! a Goose was sitting among the roots, and its feathers were of pure gold.

THE BREMEN TOWN MUSICIANS

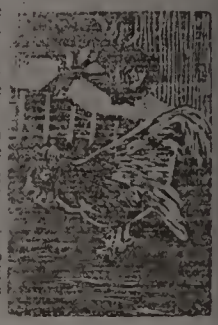


the pack, my master wanted to kill me, so I took my departure. But now, how am I to earn my bread?"

"Do you know what," said the Ass, "I am going to Bremen, and shall there become town musician; come with me and take your part in the music. I shall play the lute, and you shall beat the kettledrum."

The Dog agreed, and they went on.

A short time after they came upon a Cat, sitting in the road, with a face as long as a wet week.



"Well, what has been crossing you, Whiskers?" asked the Ass.

"Who can be cheerful when he is out at elbows?" said the Cat. "I am getting on in years, and my teeth are blunted, and I prefer to sit by the stove and purr instead of hunting round after mice. Just because of this my mistress wanted to drown me. I made myself scarce, but the situation is very critical."

FULL PAGE ILLUSTRATIONS FROM "FAIRY TALES" CUT AND PRINTED FROM BATTLESHIP LINOLEUM BY STUDENTS OF DORIS M. WEBER, HEAD OF ART DEPARTMENT, AUDUBON JUNIOR HIGH SCHOOL, CLEVELAND, OHIO

in the print shop. "When in doubt make a proof" then became the class motto.

A plan had been made of the order in which the stories were to appear in the book. This was worked out so that the illustrations would be as well distributed as the text of the stories would allow. A story which had several fine large illustrations was placed between two having fewer or smaller illustrations.

As soon as the illustrations for the first stories were finished the young printers started their work and the teacher at least learned what it meant to keep two jumps ahead of the printer. The covers were made in the art room as soon as the illustration was completed. The assembling, stitching, and binding were completed in the print shop, and the books were ready for their youthful readers.

"OUR DOUBTS ARE TRAITORS, AND MAKE US LOSE THE GOOD WE OFT MIGHT WIN, BY FEARING TO ATTEMPT."
—*Shakespeare.*

TWO DECORATIVE BOOK ILLUSTRATIONS BY CLARENCE BIERS, CHICAGO, ILLINOIS

Winston-Salem in Block Print

MARION LEIGEN
Assistant Art Supervisor, Winston-Salem, North Carolina

THROUGH the perfect co-operation of the English and art classes, fine and original results can be obtained. This is the case with a certain art and English class in Winston-Salem, North Carolina. They have published a distinctly original magazine called "Winston-Salem in Block Print."

The following description of how the magazine booklet was made will give students in other places an idea for making an historical book of their town or vicinity.

The magazine is nine by twelve inches and is composed of twenty-four pages. The cover illustration and the illustrations throughout the book are cut from linoleum by the art class. The stories are "set up" in type. There are ten full-page block prints. The printed pages are illustrated with borders in block print and every printed page describing the block print opposite begins with an initial letter strikingly designed to conform with the written subject. The first page begins with an introductory note:

"This booklet is intended as a souvenir of Winston-Salem, N. C. Through its pages its contributors, members of the art and English classes of the Richard J. Reynolds High School, hope to convey atmosphere and information concerning one of the most distinctive cities in a progressive state and the advancing South. Among its few pages as much as possible of the industry, architecture, religious life and education are presented informally. It is the hope of every one connected with its publication that you will come and come again to see and enjoy the originals printed herein."

Throughout the book are interesting bits of description and narration. The characteristic customs and the legends which still cling to the town of Winston-Salem are dwelt upon. The following is a fine little bit, describing the landmark, "The Old Coffee Pot":

"Little did Aaron Mickey realize when he mounted a big tin coffee pot in front of his tin shop to advertise his wares, that this same coffee pot would remain for seventy odd years as an outstanding landmark in historic old Salem.

"In this old coffee pot there is room for a man to hide comfortably; indeed tradition says that a Confederate soldier hid in it for several days while the Federal troops were passing through the country.

"This interesting landmark on the corner of Belews and Main Street is about one block from First Street, the dividing line between Winston and Salem."

Another page describes a certain mountain well known in that vicinity—then the description of the Moravian graveyard which begins, "Down in a valley, up on a hill—this is the last resting place of the Moravian Dead." Another page describes furniture making.

Indeed, throughout the little book there is a certain folk air which only the

Tobacco Field

A Passing Figure

Land Mark—Salem Coffee Pot

Furniture

THESE ARE GOOD EXAMPLES OF WOOD BLOCKS FOR ILLUSTRATION. THE LINE AND MASS OF THE OBJECTS COMBINE TO MAKE WELL BALANCED COMPOSITIONS. BY STUDENTS OF MARION LEIGEN, ASSISTANT ART SUPERVISOR, WINSTON-SALEM CITY SCHOOLS, WINSTON-SALEM, NORTH CAROLINA

students of that particular vicinity could create about it. But about every town and its vicinity there are certain salient features which everyone around is familiar with. Some towns are so fortunate as to have an historical site, which may well be taken as a description by the art and English classes of the school. This is an interesting problem. Find a little legend and costume about your own town.

There may be a famous battlefield nearby or a well known character who thrived in your vicinity, which can give you an opportunity to write a description or design a simple block print bringing into play certain historical costumes.

The accompanying block prints of Winston-Salem are fine examples of illustrations clearly and simply made. Write little descriptions in the English class and cut block prints in the art class and see what an interesting booklet you can produce through the co-operation of the art and English classes. Before cutting the block prints, you should plan out the size of your magazine. This is the way to do it:

"The Dummy"

Take twelve sheets of blank paper each 12 x 18 inches. Fold in the middle so as to make a magazine of 12 x 9 inches. This is called "The Dummy." On its pages the appointed editor and the staff plan the magazine roughly, mark-

THESE FOUR SILHOUETTE COMPOSITIONS EXPRESS IN A CHARMING MANNER, THE LOVELY FOLK TALES OF SWITZERLAND. FROM THE "OMEÏN HEÏMATLAND," SWITZERLAND

ing pages upon which woodcuts will appear. The printing must be planned also along with the picture. As articles are sent in by members of the English class, the editor arranges the pages and estimates how many pages each article will fill. The editor co-operating with the printer and typesetter can plan the printed pages more adequately.

Now that you have the size of the page you can plan the size of the woodcuts. Cut squares of linoleum in accordance with the size of the pages. There should be about one-inch margin between the woodcut and the top and sides of the page. About two inches should be left as a border at the bottom.

This is the way to cut the linoleum block prints:

First take a piece of thick linoleum and cut from it a square the size you wish the print to be. Then transfer onto the blank linoleum block, the drawing which has been made in bold strong lines in the style of the block prints on the accompanying page. There should not be too much detail in the pencil drawing for the block print. Make it in silhouette as the initial letter "T" or the chair in the illustration. The block print called "A Passing Figure" is a fine example of how a line block print should be treated. When the drawing is transferred onto the linoleum block, cut around the drawing with a sharp knife and gouge out the blank spaces to a depth of one-eighth inch. That is the way to proceed with the block print illustrations.

The editorial staff which is composed of the art and English classes can appoint an editor-in-chief and an art editor who in turn can co-operate with the printer and produce a school magazine which will prove a source of interest in the community.

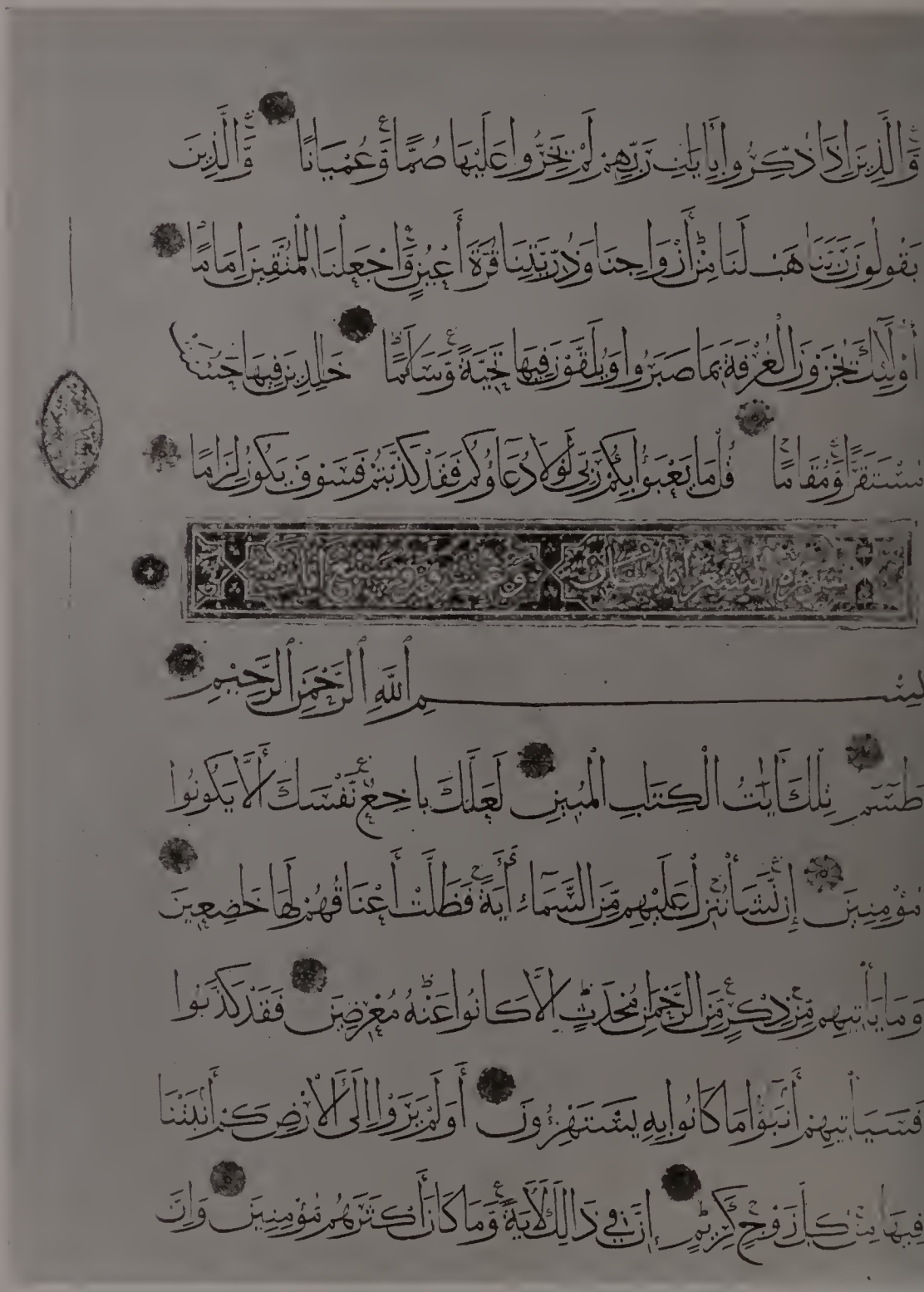
THE HAPPINESS EXPRESSED IN THESE COMPOSITIONS, THE SIMPLE AND DIRECT APPEAL, PRODUCE AN AGREEABLE STIMULANT TO THE YOUNG IMAGINATIVE ARTIST. FROM THE "OMEÎN HEÎMATLAND," SWITZERLAND

A GROUP OF FOUR POSTERS FROM DENMARK, ENGLAND, AND SWITZERLAND

The School Arts Magazine, February 1929

A GROUP OF GERMAN, SWISS AND ENGLISH POSTERS

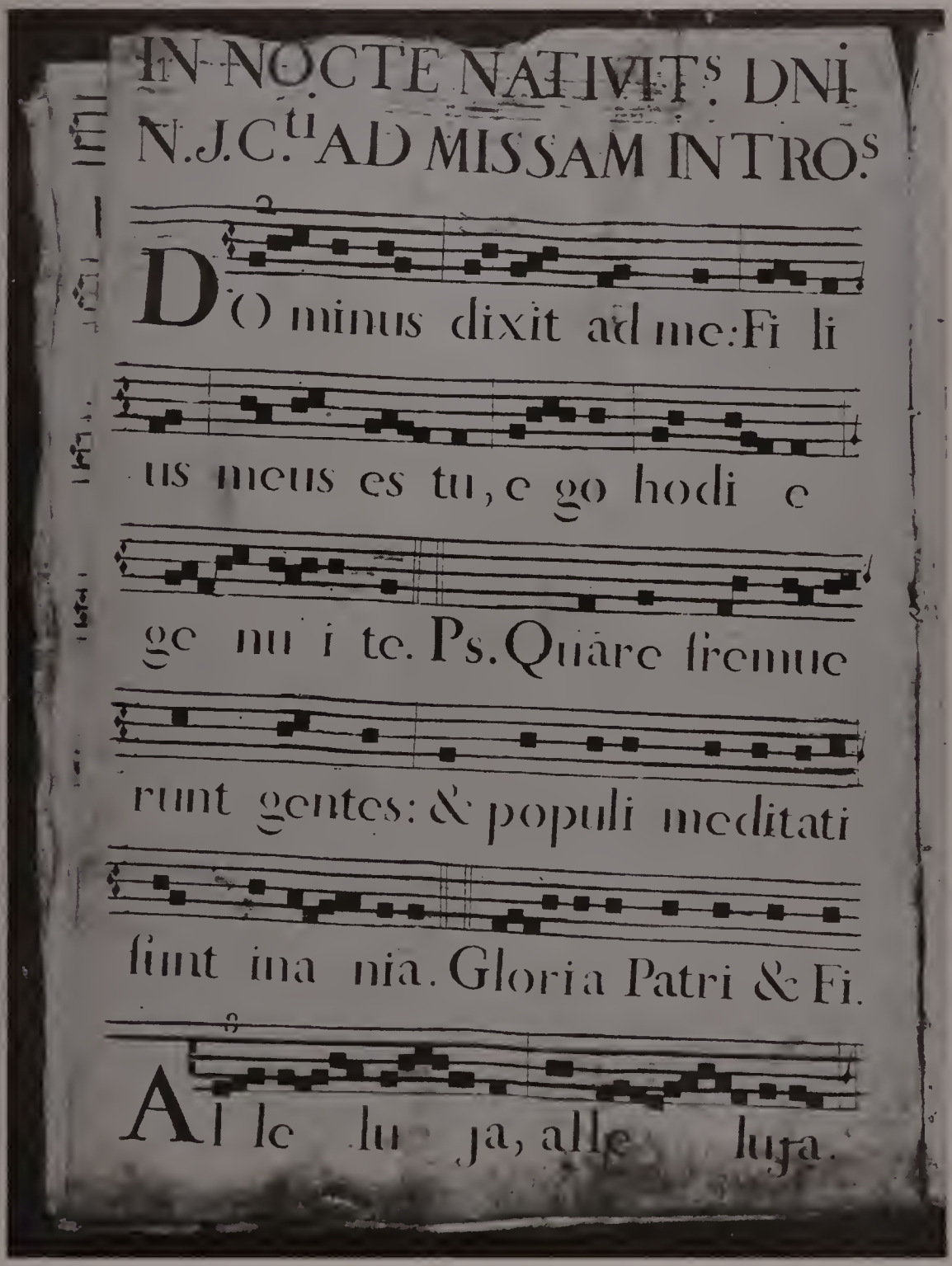
The School Arts Magazine, February 1929



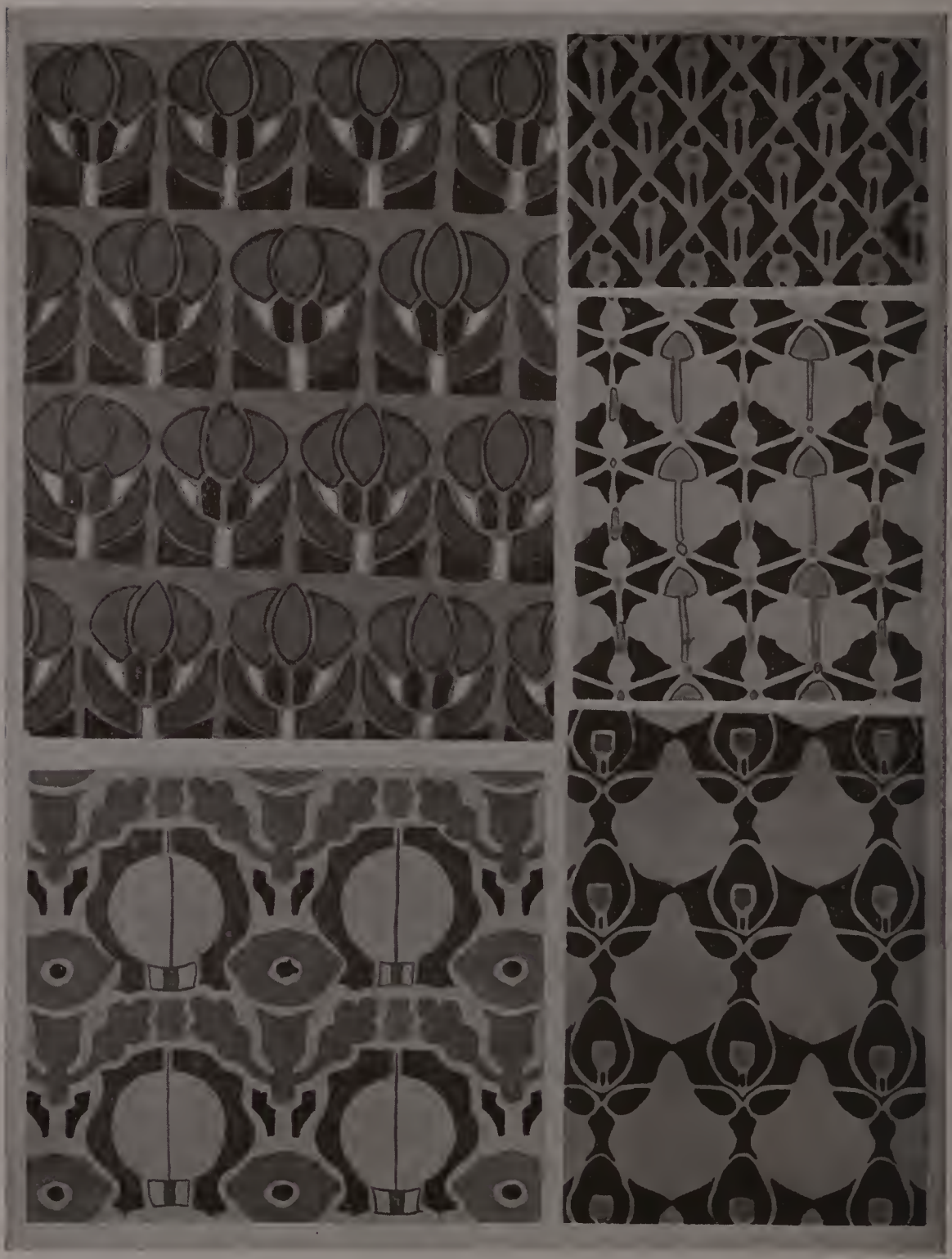
بِسْمِ اللَّهِ الرَّحْمَٰنِ الرَّحِيمِ

طسم تلك آيات الكتاب المبين لعلك باخع نفسك ألا يكونوا
مؤمنين إن نشأ ننزل عليهم من السماء آية فظلت أعناقهم لها خاضعين
وما يأتيهم من ذكر من الرحمن محدث إلا كانوا عنه معرضين فقد كذبوا
فسيأتيهم أنبؤا ما كانوا به يستهزؤن أولم يروا إلى الأرض كم أنبتنا
فيها من كل زوج كريم إن في ذلك لآية وما كان أكثرهم مؤمنين وإن

A HAND LETTERED MANUSCRIPT PAGE FROM THE TURKISH KORAN, MADE IN THE SIXTEENTH CENTURY. THE LETTERING OF THE ORIGINAL IS IN BLUE AND RED WITH DECORATIONS BURNISHED IN GOLD LEAF

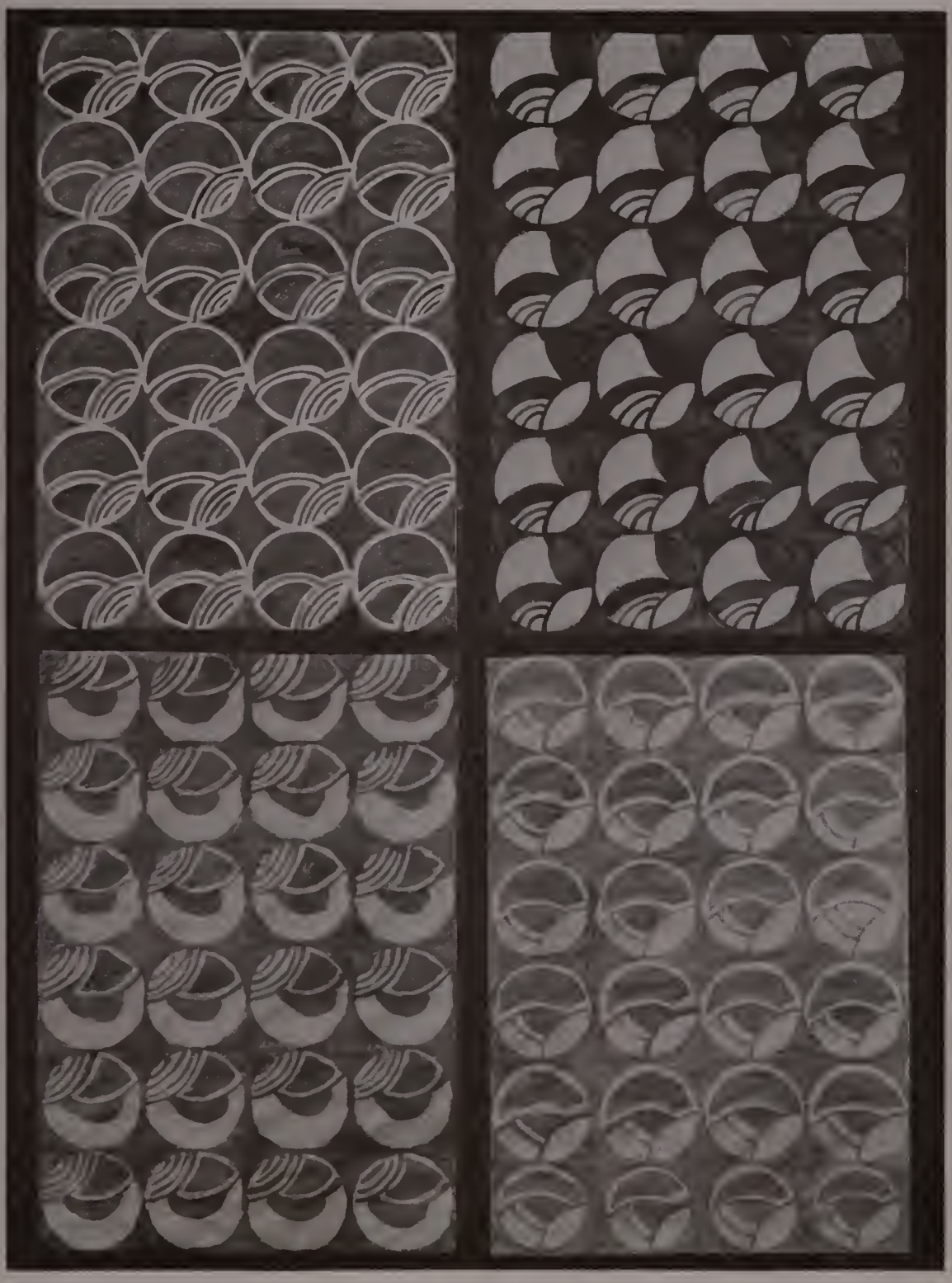

IN NOCTE NATIVITS DNI
N.J.C.ti AD MISSAM INTROS
DOminus dixit ad me: Fi li
us meus es tu, e go hodi e
ge nui te. Ps. Quare fremue
runt gentes: & populi meditati
sunt ina nia. Gloria Patri & Fi.
Al le lu ja, alle lu ja.

A HAND LETTERED PAGE FROM THE GREGORIAN CHANT BOOK OF THE MONKS OF THE SIXTEENTH CENTURY. THE MUSIC BARS, THE HEADING AND INITIAL LETTERS ARE PAINTED IN VERMILION, THE NOTES AND TEXT ARE IN BLACK

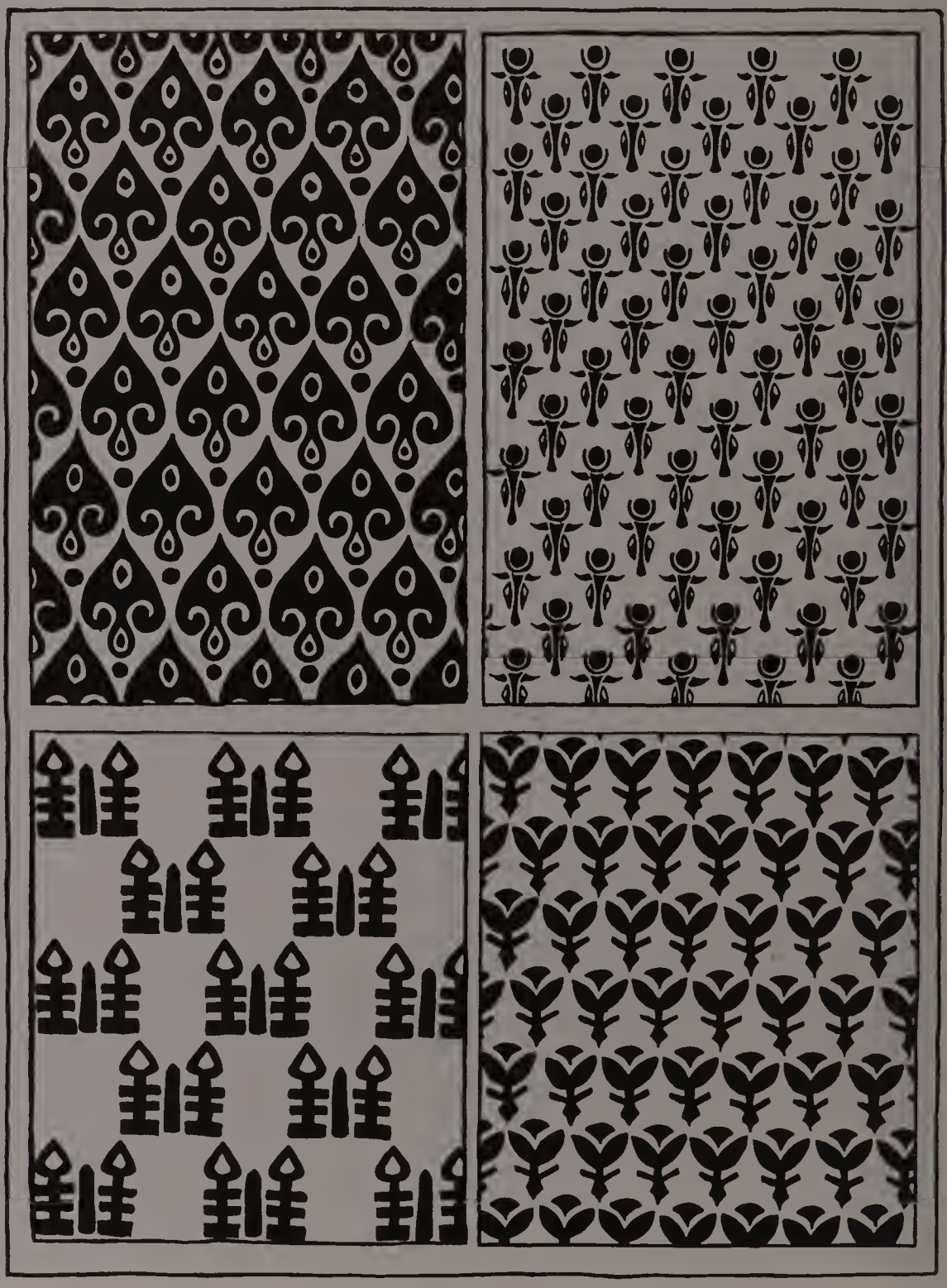


ALL-OVER PATTERNS FROM HARRIET M. CANTRALL, SUPERVISOR OF ART, PUBLIC SCHOOLS, SPRINGFIELD, ILLINOIS

The School Arts Magazine, February 1929

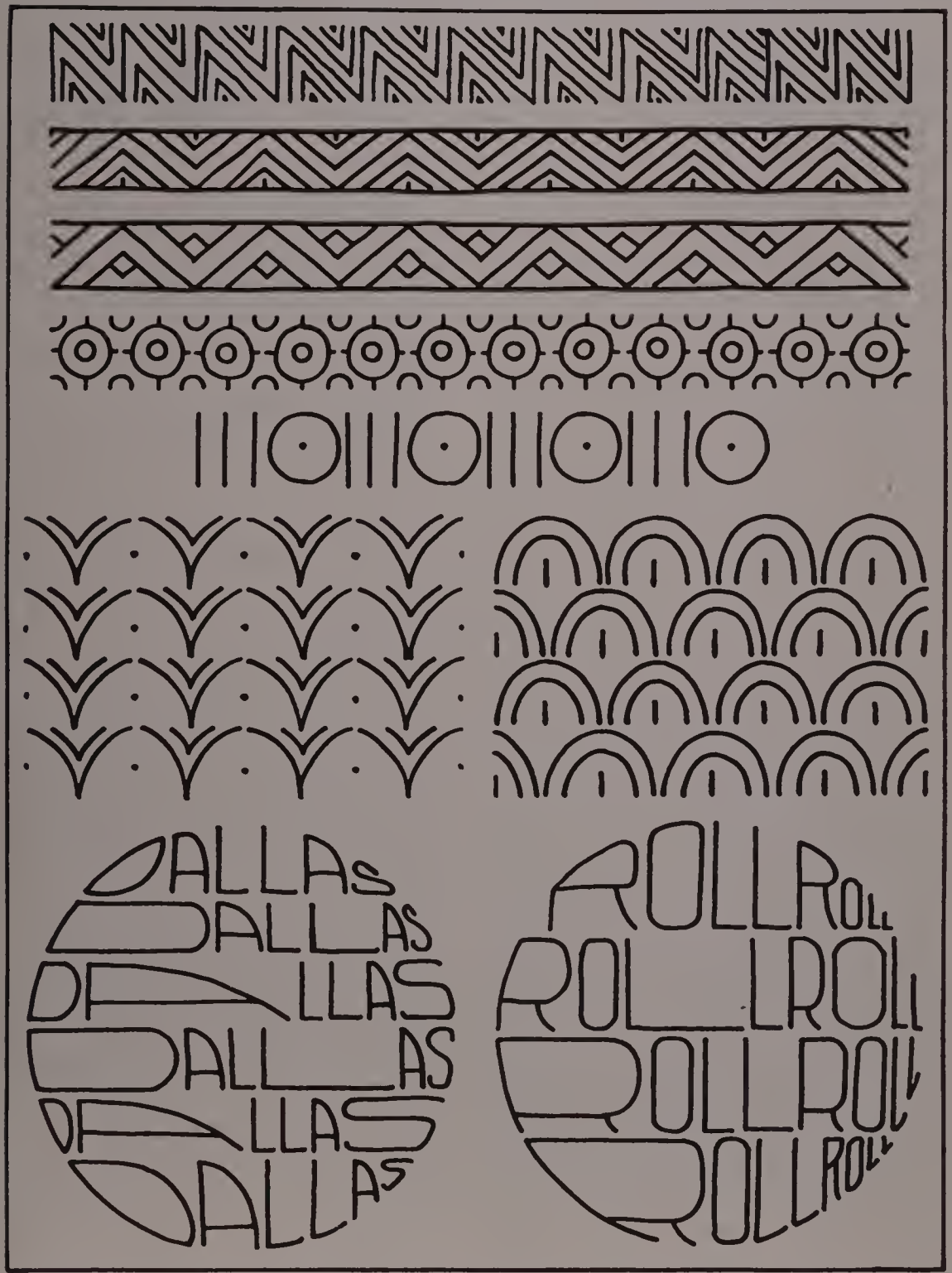


ALL-OVER PATTERNS EVOLVED FROM CIRCLES. FROM H. R. SNOOK, INSTRUCTOR AND SUPERVISOR OF ART, NEWTON, NEW JERSEY



FOUR ALL-OVER PATTERNS SUGGESTED FROM MOTIFS FOUND IN THE NEWEST PORTFOLIO OF "OLD WORLD DECORATIVE DESIGNS" PREPARED BY THE EDITOR OF "THE SCHOOL ARTS MAGAZINE"

The School Arts Magazine, February 1929



BORDERS AND WORDS IN DESIGN AND ALL-OVER PATTERNS EXECUTED WITH THE BROAD PEN. SOME FROM THE PUPILS IN LIDA HOOE SCHOOL, DALLAS, TEXAS. ETTA HARLAN, ART SUPERVISOR

ART FOR THE GRADES

HELPS IN TEACHING ART TO THE CHILDREN

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The Ruler in the Lower Elementary Grades

ELISE REID BOYLSTON
Assistant Supervisor of Art, Atlanta, Georgia

TO MANY teachers, the use of the ruler is an extremely uninteresting subject, seemingly colorless, and allied with so much mechanical drill that it bobs up like a nightmare, and if not omitted entirely, it is often given a lick and a promise which is left to the next teacher to fulfill; but in reality, it is truly a fascinating subject to little children, and it is surprising how accurately and how easily it can be taught in a short time.

It is child nature to endow all objects with the play idea; so his first impulse is to make a noise; and to overcome this playing with the ruler is the introduction to the lesson—that Father uses a yardstick to measure distances and not to hit someone who happens to be around. And who ever saw Mother playing with her tape measure! Why no—these rulers are too dignified to be used in this way; and when a child reaches the maturity of the high first grade, he is allowed the privilege of using this tool. See how easily it can be handled without noise! It can be laid down naturally and the little click that accompanies it is only busy action.

And now, since we know what the ruler is for, we can begin studying it. Put the thumb over the working edge, with the ruler grasped in the right hand. Let the thumbnail touch one inch. Be sure it shows the exact spot where the long line runs off. And right here we begin to stress the importance of accuracy. The teacher has only to check one pupil at each table or section, a careful child who can glance over his row and see that everybody has his finger on the exact spot. Now slip the thumbnail to two inches; three inches; and after these have been

checked and every one has learned that the number indicates how many inches, and the line beside it shows the exact spot where it is, we may find other measurements by skipping about; and the first lesson is put across one hundred per cent.

The next ruler lesson should be preceded by a short review of the previous day's work. Then have the children rub the left forefinger along the left vertical edge, always holding the ruler horizontal so it can be read. This edge must fit the left edge of the paper which is being measured. Have a small sheet of paper on the desk, and lay the ruler across, fitting the left edge of the ruler to the edge of the sheet and letting the paper peep over the top of the ruler. Here the helpers check to see that every one is correct. Next, slip the ruler to the bottom of the paper, having the left edges fit. By the time this is checked, every one is able to do it alone.

Spread the three strong fingers of the left hand across the middle of the ruler to hold it firmly. Now we are ready to use a pencil. A tiny dot, not a circle or a dash, is to be used exactly over the line where the thumbnail first touched the ruler. If the teacher be not watchful, some children may put the dots below instead of over the top of the ruler. Now slip the ruler to the bottom of the paper and repeat. This gives two dots at the right of the sheet. Turn the paper so that these are horizontal. They are now at the top of the paper. Forget that we are ruling, and play that our ruler is a fence and the two dots are blackbirds. Slip the fence up to them so that they both sit comfortably on the top. This time we may forget that the left edge of the ruler should be against the left edge of the paper, though some children with good memories will continue to put it so. As this is not necessary, it is best to say nothing about it. Spread the fingers over the middle of the ruler in an iron grip, and in making the resulting heavy stroke the ruler is pushed away from the dots, and a crooked line is the result. Hold the pencil so lightly that it almost falls from the hand, and lay it against the ruler. Now pretend it is a car running along the tracks. If it is well oiled, the car will slip along easily. See how the pencil glides, and what a lovely quality of line it makes! Now see if you can draw some tracks down the paper without measuring. Let's get them all the same distance apart so that one car can run on all the tracks. If a line is too heavy, it indicates that the pencil is held too tightly; or if the tracks are crooked, the left fingers are not across the middle of the paper.

When a few lines have been made and everybody seems to have caught on to the trick, lessen the tension of the right hand by seeing how lightly the ruler can be held without slipping; and after the lesson, the good papers may be used to write a letter to Mother telling her that they have learned to use the ruler; and all may write one as soon as they can turn the trick.

Our Thrift Poster Contest

MILDRED M. SNYDER
Art Teacher, Three Rivers, Michigan

FOR the past several years we have asked the pupils to design posters for National Thrift week. These are exhibited in the store and local bank windows, and often they receive much favorable comment from the passers-by.

How many families are stirred with the thought of thrift through a contest of this kind? The object of a poster is to give a message, but the color first attracts the eye. One cannot pass by without reading the slogan.

The first prize of our contest was won by a lad in our seventh grade; his poster displayed a large ship at sea, the colorings being a red background, red ship, gray sails, black and white waves and also lettering which read: "Don't wait for your ship when you don't send one out. Bank today."

Second prize was won by an eighth-grade girl. The lettering was: "What should you do when you're young? Class: 'Work, Earn, and Save.'" This was a clever one as to color, the background being dark brown, board of black, parrots of gay colors and lettering white.

Third prize went to a ninth-grader, for her poster of Aladdin's Lamp of Success. "Save Every Day." The work of this poster was excellent, Aladdin being the main figure with a robe of bright Persian figures, lamp of gold, fumes light, showing many luxuries one could have if he practiced thrift, and a background of tan with black lettering.

One of honorable mention, "He's never too young to save," was also well worthy of a larger prize. Our sixth grade students submitted posters, and being much younger, these children had their posters judged separately from the junior high school children's. Ten happy youngsters received prizes of one dollar each.

We have a school banking system in our public schools. During thrift week many rooms were one hundred per cent owing to the fact of our advertising.

A number of citizens expressed warm appreciation over the contest, and I am sure the children received much pleasure and benefit from it.

Posters for a Safety Campaign

ALICE MARLAND
Supervisor of Art, Ossining, New York

SAVING and preventing useless loss of life is one of the most vital problems confronting not only our school system, but our entire nation today. Statistics show us that a human life is lost every six minutes by accidents. Therefore, it behooves all those in public positions to get back of this safety movement and

CUT PAPER POSTERS FROM MASSACHUSETTS PRIMARY SCHOOLS. ARRANGING ACTION FIGURES WITH SQUARE AND RECTANGULAR PIECES OF BLACK PAPER AFFORDS A FASCINATING STUDY

work together. Talks, sermons, etc. are excellent, but they will not do all the work. Visual education along certain lines is sometimes stronger than written or spoken messages.

We are having every child in our elementary schools make a safety poster. These posters will be actually used later to promote a general safety reaction. Hence we are planning to reach not only the 2200 school children but indirectly all the people in Ossining. Each child is carrying home plans to be discussed with his parents. At least 4000 will be reached in this manner. There are still over 9000 (children under five years and citizens over school age)left. The children under five years will be taught by their parents. The others will, more or less, react to civic suggestions, plus messages conveyed through posters which are to be put in public places.

Accidents are human mistakes. Men, women and children do not always think; they lack imagination; frequently they forget; often they simply do not know, and they sometimes take unnecessary and dangerous chances. Constructive safety posters make people more thoughtful; they arouse imagination, and remind people always to be careful. As a rule we have no desire to get hurt, but we need constant reminders.

A great deal of thought has been put on the type of poster suited to the age of the child. We find by experiment that primary children react to one type of poster, while a higher type of thinking is demanded in advanced grades. In fact, we are not striving to make artists, but are trying to develop original transposition of thought into carrying over a message drawn with a few lines. Much reference material must be shown before these ideas materialize. At first their drawings are crude and each idea must be personally criticized, redrawn and enlarged to final poster size. Having only two very short art periods per week, much of this work must be done outside of school hours.

The Parent-Teachers' organizations are offering the best of co-operation and are making the child's effort at "home work" worth while. They are offering prizes for the best posters in each group of schools. These prizes mean a lot to the children, not for the money value but for the honor involved in earning one. This is getting children interested in a worth-while work which will carry over into life.

Michigan has adopted three E's in her safety plan, i. e., Engineering, Education, and Enforcement education. The education of motorists, pedestrians and children along safety lines is given serious consideration. Marking dangerous intersections, painting traffic lanes on pavements to keep drivers in line are part of the program. A great deal of time is given to the enforcement of all city ordinances, county regulations and state laws. The newspapers lent their co-operation and were instrumental in helping to make these campaigns successful.

By means of co-operation, between the press, the police, fire departments, civic organizations, schools and industrial plants, our death rate can be diminished in the United States.

Suggestions for Safety First Posters

Dangers to be avoided in street traveling

I. Jay walking.
   (a) Crossing diagonally or in the middle of the block.
   (b) Crossing without looking both ways.

II. Crossing street when sign says "Stop."

III. Walking behind a parked car or a moving vehicle.
IV. Running in front of moving autos.
V. Playing in the street.
VI. Running after a ball, or hat that has been blown off.
VII. Hopping trucks or vehicles.
VIII. Hooking rides with a sled.
IX. Riding two on bicycle, or on handle bars or without holding handle bars with both hands.

Fires, Burns, Scalds

I. Careless use of matches.
  (a) Keep in safe container.
  (b) Keep out of reach of small children.
  (c) Never throw in waste basket.
  (d) Never take lighted match in closet.
II. Keep window curtains away from open flame.
III. Do not look for leak in gas pipe with a match.

Stoves and fires in general.

I. Never use kerosene to start fire.
II. Never put ashes in a wooden box.
III. Burn rubbish in covered wire basket or watch closely.
IV. Use electric irons carefully.
V. Never smoke in a garage.
VI. Never smoke near a gas tank or use matches around an auto.

Miscellaneous

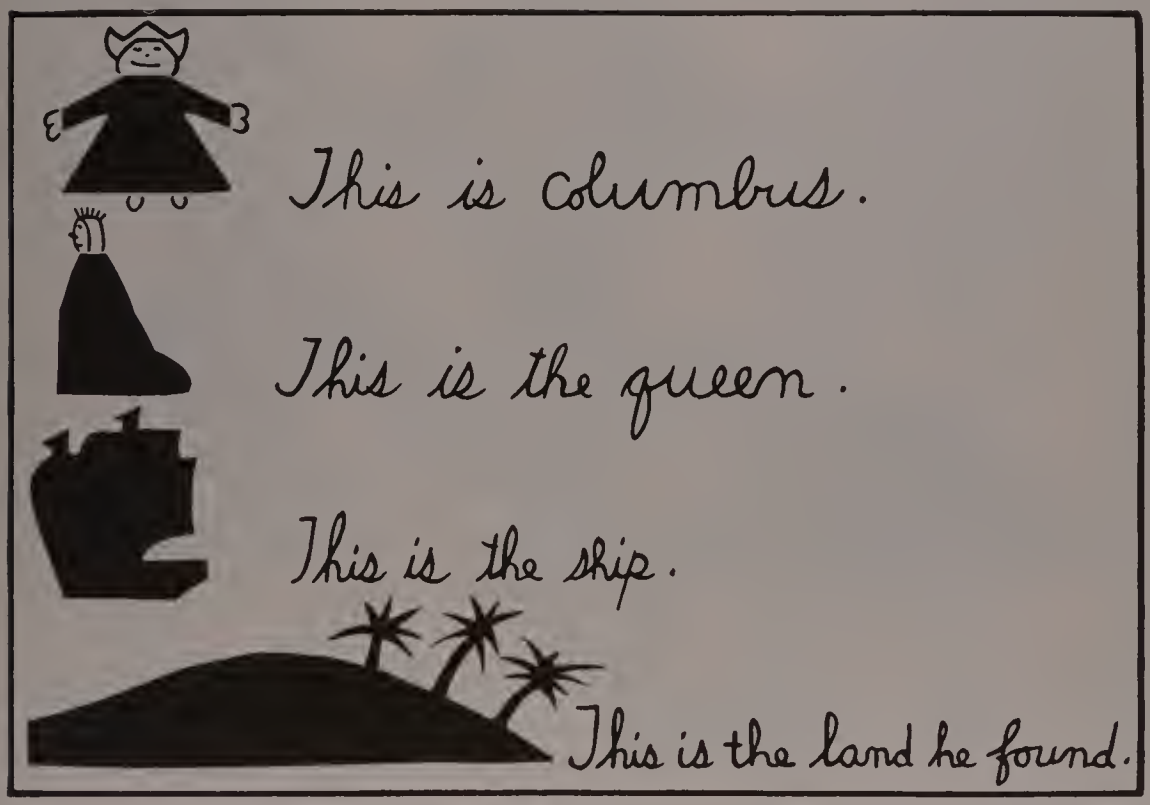
I. Skating on thin ice.
II. Careless use of firearms.
III. Electric shocks.
IV. Poisoning.

Coasting Accidents

I. Coasting on streets which are crossed by other streets.
II. Crossing main streets without guards.
III. Coasting on dangerous hills without police protection.

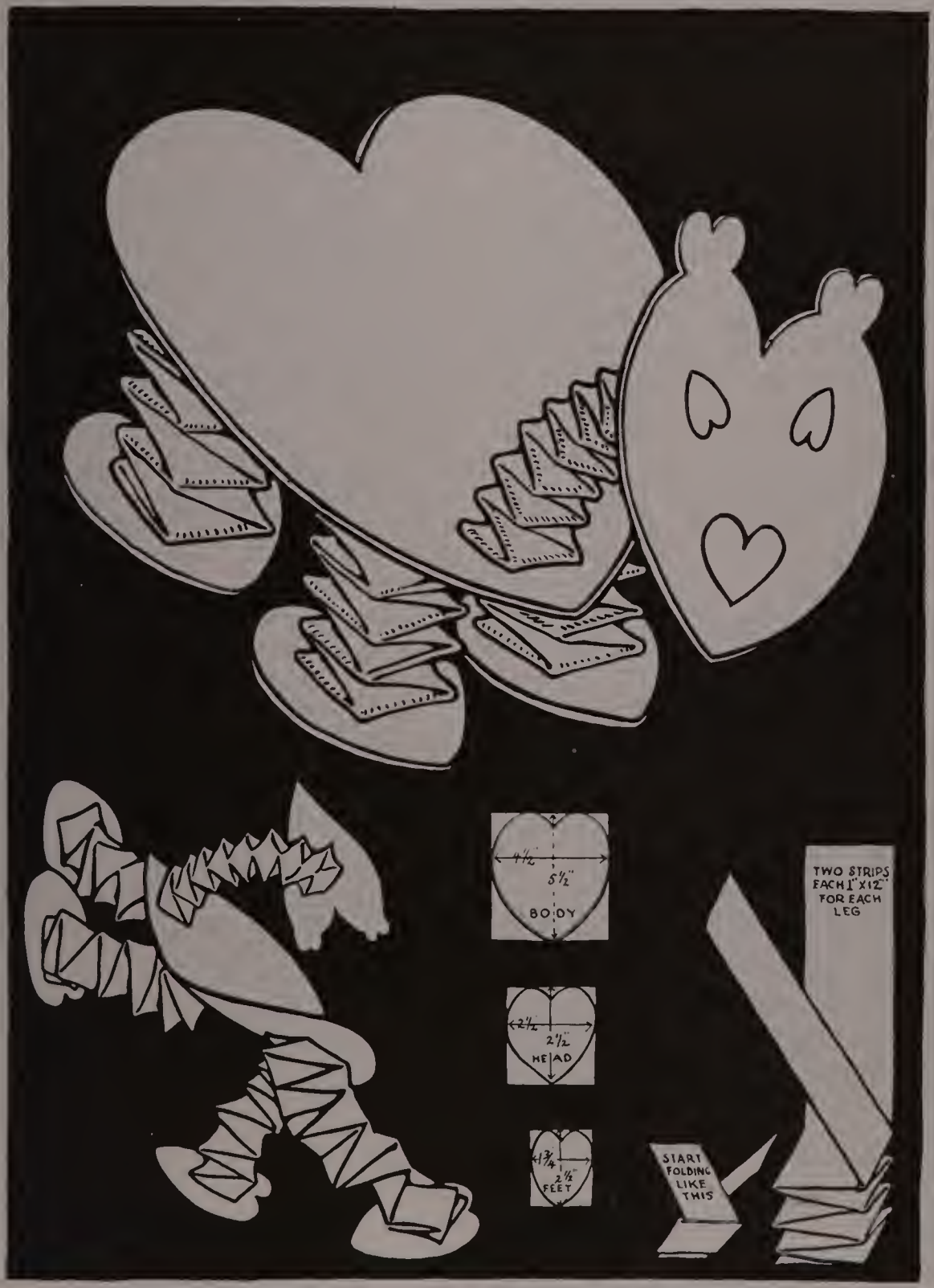
Falls

I. (a) Tripping over playthings.
  (b) Rugs or furniture out of place.
II. Standing on chairs or shaky stepladders.
III. Stepping on marbles or fruit peelings.
IV. Stepping on icy steps or sidewalks.



ILLUSTRATING HISTORY IN THE PRIMARY GRADE. FROM LYTTON SCHOOL, PALO ALTO, CALIFORNIA

BLOCK PRINT MOTIFS FROM FISH BY STUDENTS OF THE MIAMI BEACH SCHOOL, MIAMI BEACH, FLORIDA. MRS. CHARLES B. PRICE, INSTRUCTOR



A COMIC VALENTINE FROM J. GREENBURGH, CINCINNATI, OHIO
The School Arts Magazine, February 1929

School Year Books as Records of Work

JANE BETSEY WELLING
Supervisor of Art Education, Public Schools, Toledo, Ohio

A SCHOOL year book is a fine way of recording the "high spots" of the year's work. It can be worked out by the eighth grade as an English and art project and left as a contribution to the school library. If a year book is made year after year, the record becomes quite complete and of great interest to the children who are in school and to the adults who once went to that school. Year books are equally valuable in city or in rural schools. In the rural school, the book can be compiled by the older children working on a committee.

In either a city or a rural school, a year book provides an incentive for putting work into shape for others to enjoy and understand. It is a graphic expression of the school's progress and interests. It is especially valuable as an aid to better English and art expression. The year book preserves good work. It reveals standards of achievement and shows growth from year to year. It spreads distinctive work and stimulates interest in the school's extra activities.

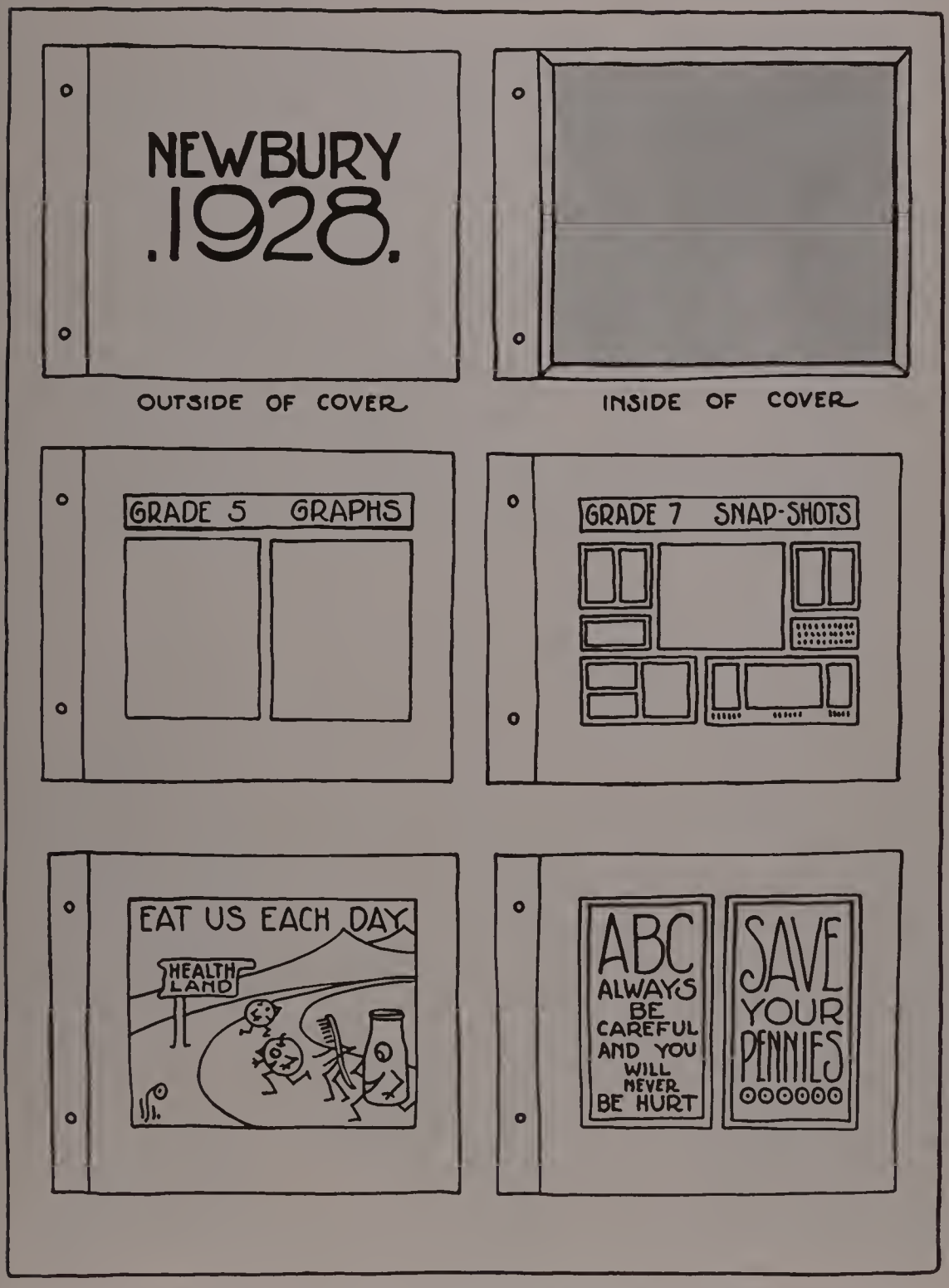
The year book should be hand made. Make the covers for it by covering heavy cardboard from old suit boxes with a tough, strong paper or cloth. Use cut paper or painted letters for the label on the cover. Have this label as simple as possible. The name of the school and the year probably tells all that you wish to say. Arrange the words which you choose so that they fit into a block and give a unified compact effect. Leave broad empty margins, the widest at the lower edge. Choose a color for the label which shows up strongly against the background.

Use loose leaves inside the covers. Choose some sort of heavy neutral colored paper for them. Coarse brown wrapping paper is very serviceable because it is so tough and the color and texture is good for background. The inside pages should be smaller than the outside cover. The paper for the inner pages looks well if it is torn to give the effect of a "deckled" edge. Fasten the pages into the cover with brass fasteners or raffia or stout twine. Never choose satin or smooth surfaced ribbon. It is inappropriate in texture.

The material on each page should be arranged to form a block leaving clean wide margins. The margins on all the inside pages should be alike. A finder, made by cutting a block the size of the material from a piece of cardboard the same size as the page, is helpful and saves a great deal of time in arranging the material on the pages.

Choose a distinctive problem from each grade and from each phase of the school work. Use this in the year book. Be sure to include something to show what you have done in nature study, health, safety, thrift and other such lines of interest. Show some of the special activities of your school and snapshot pictures of the different classes, committees, teams, etc.

There is no end to the possibilities of a year book. It is an idea for any grade.



PAGES FROM THE SCHOOL YEAR BOOK BY STUDENTS OF JANE BETSEY WELLING, SUPERVISOR OF ART EDUCATION, PUBLIC SCHOOLS, TOLEDO, OHIO

Pleasure Booklets

PHILOMENE CROOKS
Duluth, Minnesota

BOOKLETS made from black cambric and filled with interesting pictures are very attractive. The children enjoy making them so much that I call them pleasure booklets.

The cover of the booklet is made of two pieces of cambric, sewed together, either by hand or machine, so as to form a one-inch border. The pages are cut in the same way as the cover but left single. A one-inch margin is marked around each page with chalk, and the edges cut, as illustrated.

The cover of the booklet illustrated is 16 by 13 inches. The pages are 15½ by 12½ inches, making them slightly smaller than the cover. Two and three-fourths yards of cambric will make the cover and seven pages of a booklet of the dimensions used by the author.

These make lovely A B C books. Letters two inches high and one and a half inches wide are cut from bright colored paper. Beside each letter is glued a picture of an object whose name begins with that letter— As "A" could have a picture of an apple; "B," ball or bat, "C," a cat. The pictures of these objects may be either those cut from magazines or drawings done during free period.

Older children enjoy making animal books. The pictures can be obtained from catalogs of fur companies. The girls will prefer to make flower booklets.

A booklet containing pictures of babies or small children will form an attraction to boys and girls. There will be no difficulty in finding pictures to fill the pages.

After the booklet is made, a lesson on paper cutting should be given. The pupils will enjoy practice in the cutting of material. They should also be shown how well-cut pictures add to the appearance of the booklet while poorly cut ones detract. Unless the pictures are round or oval, straight lines should be insisted upon.

The pictures are then arranged and re-arranged upon the pages, so that they will appear to the best advantage.

The cover is next laid flat, and the pages on top of it in the same manner. A cord or ribbon is passed around the middle and tied on the outside. This should be sewed to the booklet so as to bind all the pages together.

Booklets of this kind are especially appropriate for gifts to children in the hospital. A nurse in a children's ward of a large city hospital, told us that her little patients enjoyed booklets made in this manner more than almost any other toy. She also stated that they are appreciated at any time of the year, especially in summer and fall when Christmas presents begin to wear out.

"IMAGINATION PRECEDES AND IS THE CAUSE OF ALL ACHIEVEMENT."

THIS CAMBRIC BOOKLET AS DESCRIBED IN THE ARTICLE FURNISHES A DELIGHTFUL PRIMARY PROBLEM; ALSO CUT-OUT COLORED ILLUSTRATIONS WITH AN INITIAL LETTER DRAWN NEAR IT. FROM PHILOMENE CROOKS, DULUTH, MINNESOTA

Portfolios for Elementary Grades

A. HELEN VAIL
Art Teacher, Miami, Florida

WHEN our supervisor, Miss Elizabeth Putnam, asked her eighteen special art teachers to present portfolios in which each child in the first six grades could keep his art work, I realized that each grade would require a different mode of decoration.

In all grades, except sixth, whether bogus or manila, the size was the same—twelve by eighteen inches. The sixth used heavy brown wrapping paper. It came in a big roll the width of which would cut three portfolios. Their strips being longer than eighteen inches, allowed for a wider flap than the others. In Grades 1 and 2 we made use of rulers and measured off seven inches to turn up and form the pocket; then the other end we turned down just enough to overlap the pocket. Finished they were about nine by twelve. In Grade 1B measuring was resorted to again in placing a two-inch strip of some dark color of tonal paper across the flap so that a quarter-inch margin was left at the upper and the lower edges of the two-inch band. Other 1B's used a one-inch strip at the edge of the flap with another one-inch strip under it so pasted that one-half inch only of this strip of contrasting color showed. Grade 1A used a one-inch strip and a half-inch strip, either in two tones of one color, or in two contrasting colors so that a quarter-inch space came between the two strips.

Grades 2B and 2A cut a quarter-inch strip off the two-inch strip of dark tonal and saved it to use at the top of a border for the flap. The remaining strip was folded three times; then a naturalistic motif of design was cut keeping a quarter-inch border at the base. Trees, acorns and conventional designs were urged and originality emphasized. Grade 3 were supplied with two one-inch by seven-inch strips which were folded through the middle long ways and used as gussets at the sides of the portfolios.

For Grades 4-5-6 one and one-half or two-inch strips were folded in three sections and used the same way. Grade 3 used a two-inch strip folded three times but each unit of design had a marginal enclosure on three sides. Grade 4 used corner designs for the face of the portfolio using either one color only or combining two complements as blue and orange. Designs were either conventional as in 4B or naturalistic as in 4A but conforming with and strengthening the corners.

Grade 5 was the same only conventional and with a retaining marginal border. Grade 6 was the same as Grade 5 but more elaborate, naturalistic, using curved lines rather than straight and slant lines and angles. Three and four colors were used in working out self-tone or related color schemes. Grades 5 and 6 just having finished making the letters of the alphabet, I gave the monogram project to work out for decorating the flap. Colors were to correspond to those in the corner designs on the other side.

TWO PORTFOLIO COVERS AND HOW TO CONSTRUCT A PORTFOLIO AS DESCRIBED BY A. HELEN VAIL, ART TEACHER, MIAMI, FLORIDA

The Possibilities of Paper Cutting

GRACE M. POORBAUGH
Palo Alto, California

DID you ever know of a child who didn't like to cut paper? There seems to be an affinity between children and scissors. Long before the child enters school he has been cutting paper. The cutting of pictures from magazines has been his favorite pastime on rainy days.

This aimless cutting which was so fascinating to the child before entering school becomes more fascinating when he discovers that scissors are a tool by means of which he can create something which he would like to have. In fact, the movement required seems to satisfy the child's desire for activity more than any other medium.

In paper cutting, as in everything else, it is the beginning work that is of utmost importance if good results are to be obtained later. Too often we take things for granted and the child is handicapped at the start by not knowing how to do the things which to us seem so simple. For instance, he may not know how to hold his scissors properly. If this is the case he should be shown how by the teacher putting the scissors into his thumb and fingers and having him practice opening and shutting the scissors over and over until he can use them freely.

When the child has learned how to hold his scissors properly and use them freely, the next step is to know how to cut to a line. How often we have seen a child cutting a "paper lady" out of a fashion sheet and when the cutting was finished she was indeed a "fortunate lady" if her arm or foot or head weren't missing. This child's attention had perhaps never been called to cutting to a line or she hadn't had sufficient practice to enable her to follow the line. This training in following a line accurately is very important and should be constantly emphasized. Usually children cut curves so they have sharp corners.

The child of four or five is satisfied with his aimless cutting but after he enters school he soon has a desire to create something. It is the teacher's business to guide the work in such a way that there will be opportunities constantly for the child to create. Perhaps a party is to be had and the child has an opportunity of making a fringed doily for the table. Unconsciously he will do his best at straight line cutting as he cuts the fringe for that doily. Instead of a fringed doily he may prefer to make one with a scalloped edge. It is needless to say that he will put forth his best effort as he cuts the small curves around the edge.

The wise teacher begins to make Christmas plans early. During a conversation period very early in the fall the question might arise as to what they want most for Christmas. Invariably books are among the things mentioned. This is the teacher's opportunity to instill in the minds of her children the joy of doing something for others, making someone happy. Wouldn't they like to make a book for some child who

SUCH PROBLEMS AS THESE AFFORD THE VERY YOUNG STUDENT GOOD TRAINING IN CUTTING TO A LINE. FROM GRACE M. POORBAUGH, PALO ALTO, CALIFORNIA

A GROUP OF FOUR INITIAL LETTERS COMPOSED BY THE PRIMARY STUDENTS OF EVADNA KRAUS PERRY, ART SUPERINTENDENT OF LA HABRA, CALIFORNIA

The School Arts Magazine, February 1929

isn't likely to get one. Or, maybe there is a children's hospital near. Wouldn't it be a splendid idea to make books for those children?

Before the children start out on this project they should know the number of boys and girls and their ages. This information will guide them in the selection of pictures for the books and the materials out of which the books are to be made, also their size. Discussions of the kinds of pictures they like best will help them in making a selection. Usually such a discussion reveals the fact that they like pictures of animals, children, and home activities best.

There are so many magazines now-a-days that it is possible for every child to have plenty of pictures to cut out. Most attractive pictures are found on the advertising pages of magazines, and the supplement of the Sunday paper often has most interesting pictures of animals and children.

Group discussions are necessary frequently. The materials out of which the books are to be made, the size of the books, how to arrange the pictures, how to make the covers, and how to fasten the book together are all questions which must be decided by the children. Their conclusions will probably be something like this: The small child needs a book which he can enjoy and not harm by constant handling so the material out of which his book is made should be something which will not tear. Cambric is probably best. His book needs to be one which he can handle easily. Eight by ten inches or a little smaller is a very good size. Books for the older children may be made of nine- by twelve-inch construction paper or of heavy wrapping paper. Placing the pictures on the pages affords splendid training in arrangement and pasting neatly. For the cambric books glue is best for pasting the pictures.

By means of discussions lead the children to see that for smaller books one picture on a page is best but in larger books a number may be used. Lead them also to see that a page having pictures expressing the same idea is far better than one having a variety of ideas. For example, a page of dogs or a page of flowers would be in good taste but a page with both would not.

The cover is another problem for each child to work out. Covers of a number of books may be examined and discussed. Each child should be allowed to use the printing set if he desires to print on his cover.

If after these discussions the children are allowed to work out their own books some interesting results will be produced. There will be animal books, flower books, and many others, all so attractive we wouldn't know which to choose.

But of far greater importance than the finished product is the child's growth. Through the group discussions he has been helped to see, to understand, and to appreciate what is in good taste. He has grown in his ability to think, to compare, and to make decisions. The fact that the finished product is so satisfactory is due to his desire to make a book which would make some child less fortunate than himself happy, and because of this desire he has put into it his best creative thought and technical skill. Then, last but not least, he has learned that the secret of true happiness lies in making some one else happy and so the real purpose of the project has been accomplished.

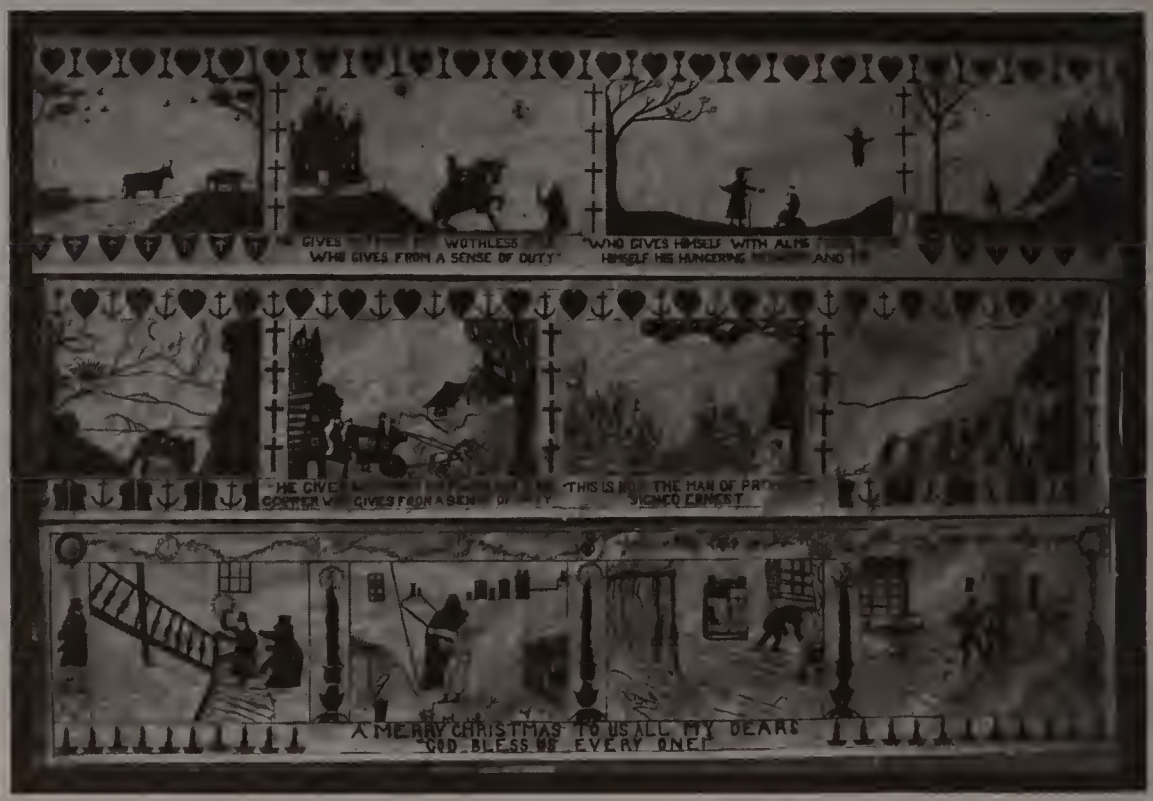
Story Book Murals

SISTER M. AZEVEDA
Sister of Notre Dame, Cleveland, Ohio

FROM three great classic books a group of seventh-grade pupils have developed a series of mural decorations which show spontaneity, imagination, and initiative. The graphic representation of figures, landscape and animals all combine to carry the story very clearly.

This is a project which may well be recommended to inspire interest in the drawing hour in the grades. During the English period, when the book is read and the characters and scenes are described, the pupils can be told to retain a graphic picture in their "mind's eye" of the scenes so well described in the story books of the master writers. Then during the drawing period the pupils will have a fine source of material from which to work. Put before them drawings of costumes of the knights, buildings, and in general scenes described in the story book. In this way group projects may be developed into intensely interesting problems.

The illustrations show group projects and illustrate the following classics in pictures:



STORY BOOK MURALS RENDERED ON WRAPPING PAPER, BY STUDENTS OF SISTER M. AZEVEDA, CLEVELAND, OHIO

1. "The Vision of Sir Launfal" by Lowell.

2. "The Great Stone Face" by Hawthorne.

3. "The Christmas Carol" by Dickens.

Each frieze was made on gray wrapping paper and occupies a wall space of 2½ x 10 feet. Every part of the frieze was first sketched and then outlined with India ink and finally filled in with black crayola.

While studying the classics the class selected the points they wished to illustrate. The children then signed up for the drawing of the trees, some for the horses, others for the figure drawing, etc., each according to his ability and under the supervision of the teacher. The girls also helped to make this group project a success.

The first motif of the "Vision of Sir Launfal" represents a day in June; the birds flying to the trees. In the pool drowsed the cattle up to their knees.

The second motif is

"The Castle alone in the landscape lay
Like an outpost of winter, dull and gray"

Sir Launfal in search of the Holy Grail flings the gold coin to the leper who says, "He gives nothing but worthless gold who gives from a sense of duty."

In the third motif Sir Launfal returns to the castle on a cold wintry day after searching many years for the Holy Grail. He identifies the leper and shares with him his last crust of bread. Here Christ (in space) is revealed in the guise of a leper, who says, "Who gives himself with his alms, feeds three, himself, his hungering neighbor, and Me."

The fourth motif is another view of the castle which is now open to all, rich and poor alike. The border design consists of hearts and grails which symbolize the love Sir Launfal should have practiced and the Holy Grail he went out to search for. The shield with the cross was worn by Sir Launfal.

The first motif of "The Great Stone Face" is Ernest and his mother sitting at their cottage door in the valley at sunset relating the legend of the "Great Stone Face."

The second is Mr. Gathergold, who is in his carriage, dashing around the corner. He throws coppers to the poor lady and the two children who have asked him for alms.

The third is Blood-and-Thunder, the general in whom Ernest could not find a resemblance to the "Great Stone Face," as the crowd had testified. His disappointment when he says "This is not the man of the prophecy."

Ernest preaching from a natural pulpit, a niche in the mountains, to the inhabitants of the valley at sundown is the fourth motif of "The Great Stone Face" mural design. Ernest is identified by the poet as the image of the "Great Stone Face." The stencilled border design which consists of hearts and anchors, crosses and miniature profiles of the Great Stone Face signifies his love for his neighbors, the hope he cherished in meeting the image of the Great Stone Face, and the faith he had in his fellowmen.

The four motifs used in illustrating the "Christmas Carol" are as follows:

First, Scrooge hurries up the stairs to his room with a lighted candle, his shadow showing on the wall.

Second, the climax of the story, Scrooge and the black-robed ghost in the graveyard overgrown with weeds. At

the worst kept grave the ghost stops and points a bony finger toward the headstone which was marked "Ebenezer Scrooge."

Third, the reformed Scrooge crawls out of his bed and calls to the poultry boy, who is passing below his window, asking whether or not the large turkey at the poultry store has been sold.

The fourth motif is a scene in Scrooge's office. Here he meets Bob Cratchit, his clerk. He claps him on the back, puts his arm over his shoulders and promises to increase his salary. The border design from left to the center represents Scrooge's life before his conversion, the child's effort to get away from him, the chain made up of cash boxes, ledgers, deeds, keys, etc., up to the center of the border, the knocker with Marley's ghost transfixed upon it.

From the center to the right are holly sprays, wreaths, candy boxes, plum puddings, etc., ending up with Scrooge as the friend of children and all his associates, thereby teaching us that the only happiness we have is that which we give away.

The making of friezes of this type not only develops into a concrete form the powerful imagination of a child, but it impresses upon him for a lifetime, the beautiful old stories of the masters. To inspire and develop the lovely imagination of a child is to advance him on the road to a well-rounded existence.

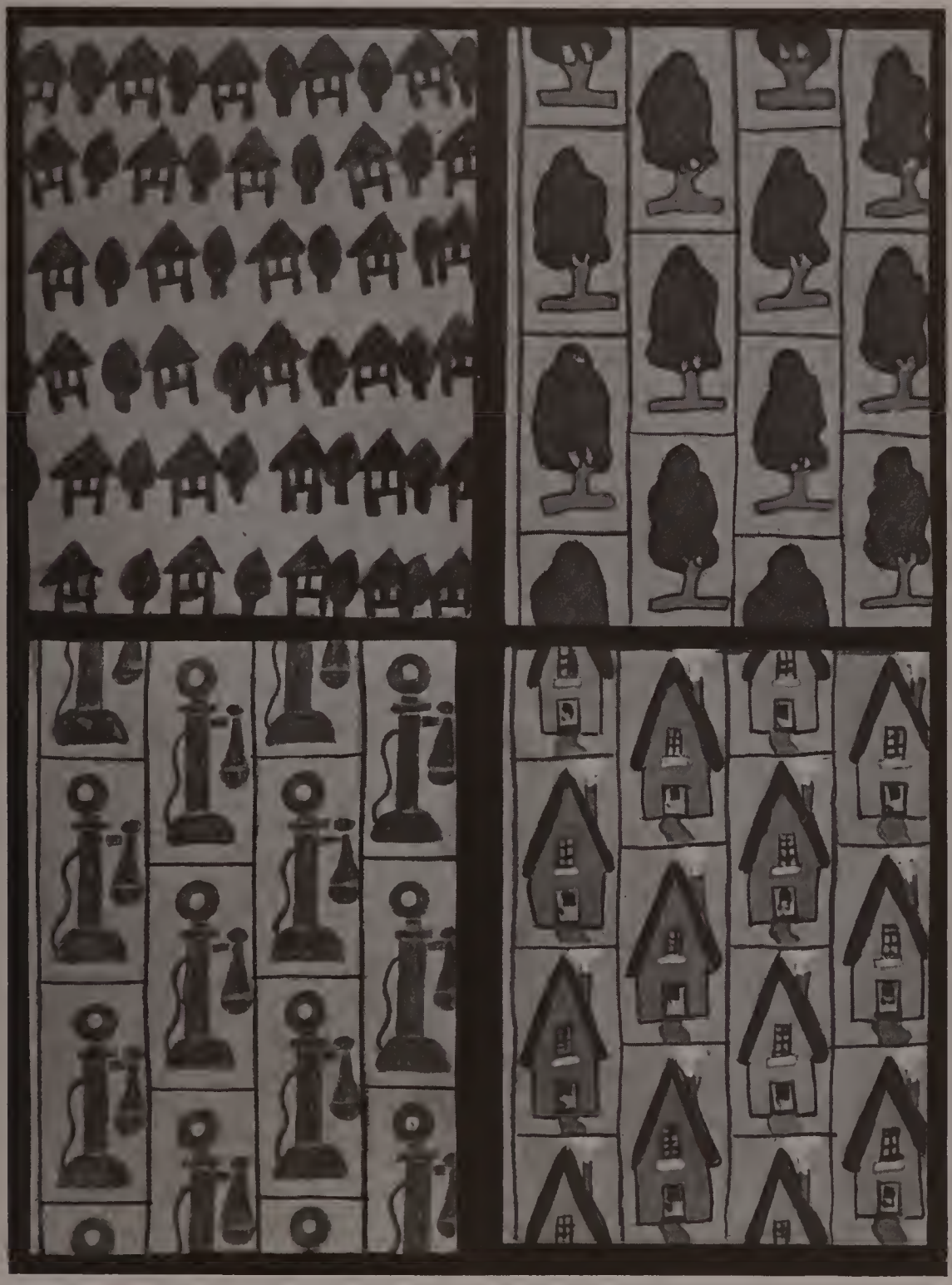
Bookbinding with a Large Class

HARRIET H. SHOEN
Maxson School, Plainfield, New Jersey

AS a means of arousing interest in the everyday routine of the large city classroom, bookbinding offers excellent possibilities. Besides the educational value of the process itself, there is the joy of creation which the child experiences, and which carries over to the more formal task of actually writing the book. The lesson in English composition is looked forward to with keen anticipation when the child is being a "little author" and error in practice is much less likely to occur because he doesn't want mistakes in *his* book.

Bookbinding in the overcrowded classroom of the large city presents certain definite handicaps. The roomy work bench has to be replaced by a small desk top where movements in all directions are limited. Large sheets of paper suitable for folding the standard sixteen-page signature are found to be impractical because of the limited space in which the work has to be done, and also because they are hard to obtain. They may be replaced by "arithmetic paper" which is usually furnished in large quantities.

Books should be made for a purpose, of course. There are many, many kinds of books. One year my pupils decided that they did not like their grammar textbooks, and so they made books of their own. Each grammar lesson that year was carefully worked out for the book. Those grammar books helped to fix English grammar in the children's minds in a better way



FOUR END LEAVES FROM BOOKS BY STUDENTS OF HARRIET H. SHOEN, MAXSON SCHOOL, PLAINFIELD, NEW JERSEY

than two years of formal teaching would have done. Another class made books in which they kept their own original poems. As this was a class of gifted children, some of these books were works of art. On another occasion autograph books were made. Each member of the class composed an original verse for his autograph, and then they exchanged autographs. A class of retarded eighth-grade boys and girls who were making studies of occupations, wrote books about their favorite vocation. One year, each child wrote upon a different subject. This gave a wide variety of titles, among which were "In the Gym," "American Sports," "Famous Composers," "The Blue Cook Book," "Ships," and a few original stories.

Interest in books is usually at its height about the time of the annual book week in the autumn each year. This is an excellent time to introduce bookbinding. This interest can be amplified to include the story of the evolution of written records of all kinds. The children enjoy carving hieroglyphics on wax, and some energetic boys will be sure to try to carve on stone. Scrolls of all varieties will also be fun to make. The completed work can be exhibited in the school library, or it might furnish material for an auditorium program.

The teacher who attempts bookbinding with a large city class must have a very definite plan of procedure, and it is with her problems in mind that the following plan of four forty-minute lessons in bookbinding has been worked out. Such few technical terms as are necessary to talk about the work should be taught concretely as the need for using them arises. "Bookbinders call such a section of a book a signature." "I don't know why it is called a 'kettle stitch.' The name was given to it years ago by the monks who first made books by hand. They called the kettle stitch at the top of the book the 'head' kettle stitch. The one at the bottom was the 'tail' kettle stitch." "These strips are called 'lay cords.' They hold the book together. Sometimes they are made of cord but we use tape." Such remarks from time to time will explain these technicalities, and the children will come to feel quite professional.

Lesson I

Folding signatures, assembling book, and marking for sewing.

1. Fold four pieces of 7 x 10 paper in half to form one signature as in Fig. 1. Books may have eight, ten, twelve, or sixteen signatures according to the requirements of the purpose for which they are to be used.

2. Assemble signatures to form book. The folded part will make the back of the book. The bottom, top, and front of the book will have open pages.

3. Mark back of assembled signatures for lay-cords, as in Fig. 2. Inch wide adhesive cloth tape may be used for lay-cords. Three four-inch lay-cords should be used for this size of a book. The book must be held firmly in the hand so that the ruler will not slip. The head kettle stitch comes a half-inch from the top of the book and the tail kettle stitch a half-inch from the bottom. Marks should be made on each signature according to the following dimensions: ½", 1", 2", 3", 4", 5", 6", 6½".

4. Where each of these marks comes on the back of each signature, punch a hole with a darning needle.

A rubber band should be put around each pupil's work before it is collected at the close of this lesson.

Lesson II

Sewing.

1. Sew lay-cords in place on the first signature as shown in (a) Fig. 3. A tapestry needle will be better than a darning needle for the sewing, because the holes have already been

THE BOUND BOOKS FROM STUDENTS OF HARRIET H. SHOEN, MAXSON SCHOOL, PLAINFIELD, NEW JERSEY

Fig. 1.
Four pieces of paper folded to form a 16-page signature.

Fig. 2.
Mark off for 1-inch lay-cords. Punch holes for sewing with needle.

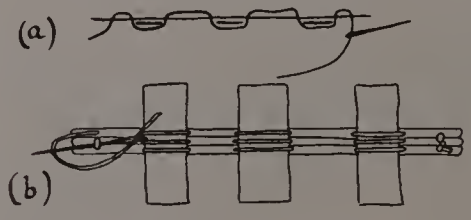


Fig. 3.
Sewing lay-cords in place, (a). Note kettle-stitch at end of third signature, (b).

Fig. 4.
Lay-cords pasted down.

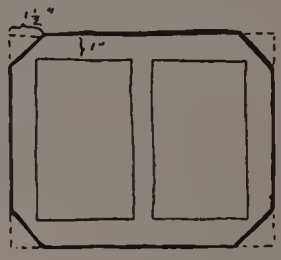


Fig. 5.
Cover-cloth, showing cover-boards in their places.

Fig. 6.
Mitred corners of cover-cloth pasted back on cover-boards.

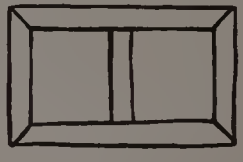


Fig. 7.
Edges of cloth pasted back.

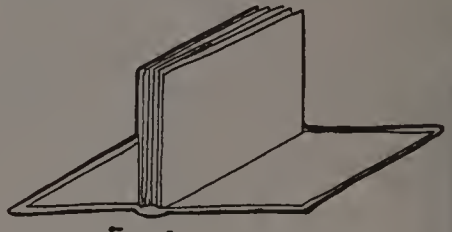


Fig. 8.
Paste end-pages in place on the cover-boards.

BOOKBINDING WITH A LARGE CLASS Harriet H. Shoen

SUCCESSIVE STEPS, ILLUSTRATING THE BINDING OF A BOOK BY HARRIET H. SHOEN, MAXSON SCHOOL, PLAINFIELD, NEW JERSEY

punched. After the first signature is finished, close the pages, open the pages of the second signature and place beside the first signature, sewing over the lay-cords as before. This will fasten the two signatures together at this end, but it will be necessary to tie a knot at the other end and clip off the end of the starting thread before proceeding to the third signature. Make a kettle stitch at end of third signature as shown in (b), Fig. 3. The kettle stitch should not be pulled too tight or the back of the book will be out of shape, but it should not be too loose or the book will not be firm.

2. Sew back and forth across the kettle stitches at end of last signature; then cut the thread.

3. See that equal lengths of the lay-cords protrude on either side of the stitches which hold them to the back of the book. If not, adjust them until they are even.

4. Paste down the three lay-cords that are on one side of the book to the end page.

5. Turn book over.

6. Draw lay-cords firmly in place across the back of the book; then paste them down, as in Fig. 4.

White crochet thread is good to use for the sewing.

LESSON III

Preparing cover boards and cover cloth.

1. Cut two cardboard cover boards 5⅛ x 7½ inches. The plan is to have the covers of the finished book come out over the pages ⅛ inch.

2. Cut piece of bookbinders cloth 9 x 13 inches. Be sure that the weave of the cloth is even with the edge of the piece.

3. Mitre corners of cloth as in Fig. 5. Place dot 1½ inches from each corner. Connect dots crosswise. Cut. No pasting should be done in this lesson.

LESSON IV

Pasting.

In this lesson, the teacher should see that all directions are clearly given and promptly executed, so that all pasting can be done in one lesson. If the cover boards are pasted to the cloth on one day and the end pages pasted on at another time, the covers of the book will be warped and wrinkled. See that a generous amount of paste is at hand. At least a quart will be required for a class of thirty-five pupils. This may be dished out a tablespoon at a time in water pans. Fingers are the best tools to use to put the paste on with.

1. Cover one side of a cover board *smoothly* and *all over* with paste. Be sure that the edges have paste on them. Paste it in place on the cloth. Fix other cover board in same manner.

2. Fold over mitred corners of the cover cloth and paste them down as in Fig. 6.

3. Fold over and paste down the extra inch of cloth on all sides as in Fig. 7. Be sure that the cloth fits firmly over the edges of the cover boards.

4. Paste end pages in place on the inside of the cover, as in Fig. 8. Take great care to place the back of the book exactly in the center of the space left for it on the cover, and plan even margins around the end pages before they are pasted down. Be sure that plenty of paste is used on the edges. Books should not be opened to see how they look while the paste is wet.

5. Place the completed book under pressure to dry. An adequate book press can be rigged up by placing books between two boards, and weighting them down with stones.

The decoration of the covers and the preparation of end papers furnishes an interesting problem for the drawing lesson as shown in the illustration of the "Poetry" books. Tempera paint will be found most practical for this work. Water color can be used, however, if it is mixed with Chinese white until it is something like tempera. After the titles have been placed on the books, two or three coats of thin white shellac will improve their appearance and preserve them. This shellac should be diluted one half with denatured alcohol.

In these days of many books, anyone is apt to undervalue a book. When a child has books thrust upon him in the none too attractive manner of the average city school system, it is a matter of high importance that he learn to respect books. During the five years that I have been experimenting with this problem in my eighth-grade English classes, I have noticed with great pleasure how the children gradually grow to a wholesome appreciation of the gift of books.

COVER POSTERS IN CUT COLORED PAPER FROM M. HAWLEY, SPOKANE, WASHINGTON

The School Arts Magazine, February 1929

THESE TWO PAGES OF CUT PAPER COMPOSITIONS FURNISH SPLENDID EXAMPLES FOR STUDYING THE RELATION OF LETTERS TO FIGURES. THE GROUPING OF FIGURES IS ALSO WELL PLANNED. FROM M. HAWLEY, SPOKANE, WASHINGTON

PICTURES AND PAINTING. Margaret H. Bulley. E. P. Dutton & Company, New York. Price, $3.00.

The author presents the subject from a sympathetic and understanding viewpoint which compels the reader to see art through the eyes of a true artist. Chapter III answers the oft-repeated question as to what causes established artistic styles to change. The "Outline of Painting in the West" covered by Chapters VI-X is not a cut-and-dried history by any means, but is, on the other hand, an interesting, readable portrayal which offers a background of appreciation, not merely information, which teachers of history of art are looking for. Over thirty full-page reproductions of masterpieces of painting, a half dozen of which are in color, illustrate the text.

❖

THE ORGANIZATION AND TEACHING OF ART. Leon L. Winslow. Warwick and York, Inc., Baltimore, Maryland. Price, $2.45.

A fund of information on the subject matter and method used in art education. It gives a complete elementary school program and course of study in art, and a secondary program and study course with outlines of successful problems to correlate with the methods discussed. Special suggestions for teachers of rural schools are included, making the book thoroughly interesting to all teachers of arts and crafts and industrial art as well as supervisors and specialized instructors.

❖

EXAMPLES OF LETTERING AND DESIGN. J. Littlejohns. Isaac Pitman & Sons, New York. Price, $1.40.

As its name implies this book is not intended to consider the entire art of lettering. Several alphabets to be carefully and thoroughly mastered, with practical problems for their application are included, as well as suggestions as to the proper pens and inks for decorative writing and patterns. This book will be found supplementary to "Decorative Writing and Arrangement of Lettering" by Erdmann & Braun, from the same publishers, which was reviewed in the May 1928 SCHOOL ARTS MAGAZINE.

❖

THE ART OF LANDSCAPE PAINTING IN WATER COLOR, OIL AND PASTEL. Leonard Richmond. Isaac Pitman & Sons, Ltd., Bath, England. Price, $7.65.

A direct and definite approach to the art of landscape painting. This book simplifies the beginning of the study and discusses all phases of the art with great clarity and with obvious intelligence, the result of the author's wide experience. The book is handsomely bound and is illustrated by thirty-five full page color plates and many other illustrations, all the work of the artist-author, Leonard Richmond. His work is successful in substituting the average student's timidity before the grandeur of nature for a certain amount of assurance born of confidence in the proper methods of working, and of confidence in favorable attitudes toward freedom and vigor of expression.

❖

PRACTICAL PEN DRAWING. E. G. Lutz. Charles Scribner's Sons, New York. Price, $2.15.

A readable and practical guide to the practice of pen drawings by a writer whose reputation as an instructor in this and other fields of art shows him eminently qualified to teach the student in this branch of art. Mr. Lutz's method of presenting his subject is so simple and attractive that his book should prove invaluable both to the beginning student or the advanced artist. He discusses the equipment necessary for successful pen and ink drawing as well as all phases of the art itself, and he has illustrated his book with numerous sketches by himself and other artists in this medium. Several chapters are devoted to the critical analysis of famous pen drawings and this and other special features make the book of interest to the general reader.

BOOK REVIEWS

DRAWING WITH PEN AND INK, AND A WORD CONCERNING THE BRUSH. Arthur L. Guptill. The Pencil Points Press, New York. Price, $8.65.

"Drawing with Pen and Ink" for the price of $8.50 presents a complete library for the pen artist. It is, moreover, a valuable self-instruction course. The beginning student of drawing is carried through a well developed, detailed sequence of steps—from requisite drawing materials, early practice in strokes, value study, outline drawing, object rendering in light and shade in naturalistic and decorative techniques, basic principles of composition, use of plaster casts, rudiments of life drawing and outdoor sketching to advanced chapters on professional architectural rendering, general illustration including colored ink drawing, and processes of reproduction.

The 44 pages of the book include over 800 illustrations—clever marginal sketches and full page illustrations by the author which clarify every step of progress; and throughout, the work of leading illustrators and architectural renderers form a veritable gallery of present day art of the pen.

❖

THE AMERICAN RENAISSANCE. R. L. Duffus. Alfred A. Knopf, New York. Price, $4.15.

A visit to the various art schools and art centers of America and interviews with the foremost art educators could prove very little more enlightening than this interesting summary of the renaissance of art in the United States from the "dark ages" of the '70's and '80's of the nineteenth century. Not only art schools, but music schools and centers of culture like the excellent modern museums are included in this estimate of the widespread importance of this renaissance, and not only the value of fine arts but also the value of thorough craftsmanship is emphasized by the author whose book, therefore, should prove of interest to a wide circle of readers, artists, craftsmen, students, musicians, business men.

The art colleges of Yale, Harvard and Princeton, Pratt Institute, the Eastman and Curtis Schools of Music and the fine arts departments of smaller and less well-known schools the country over, with the museums, are given their share of credit in this revival of cultural learning.

❖

GREAT PICTURES AND THEIR STORIES. Katherine Morris Lester. Mentzer, Bush & Co., New York. Price, Books 1, 2, 3, each 87 cents; Books 4, 5, 6, 7, 8, each 95 cents.

A series of eight books suitable for reading texts in the lower grades. Each book in succession takes up the study of famous masterpieces both ancient and modern by the use of full color reproductions of the original paintings. Stories about each picture with a sketch of the artist are prepared with the aim of encouraging the young child's keen appreciation of great works of art. In the preparation of the text the child's interest and his ability to read are carefully considered. The books are progressive in degree of difficulty and the developing interests of the children are followed as closely as possible in the selection of pictures. Musical selections in a mood similar to that of the picture are suggested in each lesson and this correlation of music, reading and art is a very valuable one.

❖

THE DRAWING TEACHER—A Book of Projects for the Art Teacher. Harry W. Jacobs. Binney & Smith Co., New York. Price, $1.75.

"The Drawing Teacher" is a collection of typical lesson plans designed to assist teachers with a method of presenting art instruction. Each of thirty-six plans has its definite units of procedure, namely, 1. The Project; 2. The Aim; 3. The Preparation; and 4. The Presentation. The text is reproduced from hand lettering which is generously interspersed with sketches and charts to illustrate the development of the lesson.

The subjects or projects are along the lines of lettering and lettering application, nature drawing, design, construction work, the sandtable, illustrative drawing, object drawing and perspective, and picture study, with a final presentation on "How to Mount an Exhibit."

The book as a whole is attractive from cover to cover, and should fill a need in the professional library of both art teacher and supervisor.

"KEEP ON ABSORBING NEW IDEAS AS WELL AS NEW AIR"
—*Kaufman*

FLAG POSTERS FROM PUPILS OF WICKERSHAM SCHOOL, PITTSBURGH, PENNSYLVANIA

The School Arts Magazine, February 1929

LEON LOYAL WINSLOW
Director of Art
Baltimore, Maryland.

With Our Contributors

A Who's Who in Art Education

LEON L. WINSLOW, director of art education in Baltimore, Maryland, is one of a small army of men and women who are working steadily to bring a new consciousness of art in all its forms to this great wealthy, raw America. He is one of the many who are building slowly and unobtrusively the social structure which may provide for the next generation many new freedoms and delights and powers of mind and body, many new graces and refinements and subtleties of pleasure, many new things which are summed up in that elusive thing called culture.

Mr. Winslow was born January 21, 1886 in Brockport, New York. His taste for art developed early and it was fostered by the teachers at the Brockport State Normal School. Here, too, he developed his bent for teaching. After leaving the Normal School he went to West Point in compliance with his father's wishes. He resigned in a few months and entered a place far better suited to his desires—the Pratt Institute in Brooklyn.

After graduating from that school and four years later from Columbia University he began his career as a teacher and supervisor. He taught in New Rochelle and the University of Pittsburgh and was director of the industrial arts department at the Normal

College of Northwestern Ohio. He then became supervisor of art and industrial art education in the state of New York. In recent summers he lectured at the Universities of Michigan and Wisconsin. He also finds time to serve as secretary to the Federated Council on Art Education and on several other less important bodies. He teaches several courses at the Maryland Institute and is the author of many articles, pamphlets, and several textbooks in nation-wide use.

In 1924 he made a field study of the principal American pottery plants as a member of the Industrial Art Survey. With this exception his life as he says has been passed in the quiet atmosphere of schools.

It is just this training, however, which has given Mr. Winslow the opportunity to examine the most up-to-date methods in art education, study them at leisure and experiment with them in various schools under various conditions. He brought to Baltimore the product of years of study and selection in his field and is able to give the schools the full benefit of his experience.

The first thing which Mr. Winslow saw fit to do when he tackled his problem in Baltimore was to define art in as clear a way as he could. The dictionary was of little help, since modern ideas of the nature of things change too rapidly.

He talked over the matter with the teachers and arrived at the following definition. "Art is the purposeful and creative expression of feeling or emotion, in appropriate concrete form with skill in design and technique as determining factors of excellence."

The elementary school course, Mr. Winslow believes, should aim to develop general appreciation and taste; the secondary school course to develop taste and to discover, foster and train creative genius in the gifted pupils.

It will be interesting to watch the results of this program in which emphasis is laid on the pleasure and respectability which may be had from the practice and appreciation of art.

CONALD KIRKLEY

A DANISH POSTER AND AN AUSTRIAN POSTER
REPRESENTING CONTRASTS OF STRONG LIGHTS AND DARKS

A Ready Reference Library

The list of books printed under this heading represents the result of a survey of literature of art education published in a comprehensive Report made by a Sub-committee of the *Committee on Standards for Use in the Reorganization of Secondary School Curricula*, Commission on Unit Courses and Curricula of the North Central Association. The chairman of the sub-committee on Art Education is William G. Whitford, Associate Professor in Art Education, University of Chicago. Titles are arranged under four general headings: 1. From the Standpoint of the Social Objectives; 2. From the Standpoint of the Vocational Objectives; 3. From the Standpoint of the Leisure-time Objectives; 4. General Art Bibliography for Collateral Reading and Study. Parts 1, 2, and 3 comprise lists of fiction, short stories and poems relating to art and are intended to furnish students of art with reading material which will aid in meeting the social, vocational and leisure-time objectives established as a basis for curriculum development in the schools. "Carefully selected literature appropriate to each individual need stimulates the pupil's interest and broadens his background for art appreciation." Part 4 supplies a classified bibliography of important works dealing with subject-matter content and is furnished as an aid to teachers in the selection of materials and activities for the course of study in art.

The publishers of THE SCHOOL ARTS MAGAZINE reprint these titles for the service of readers who will find this information of the greatest value. Some titles may now be out of print, and some may now bear other imprints. This magazine cannot guarantee absolute accuracy. In some cases prices were not available.

A complete review of the report on Art Education will be found in the *North Central Association Quarterly*, Volume II, No. 4, March 1928, pp. 479-503 or reprints of the report may be secured for ten cents each from the office of the *North Central Association Quarterly*, 4012 University High School Building, Ann Arbor, Michigan. The information therein is of special value to teachers and supervisors of art who are working upon curriculum problems.

SOCIAL OBJECTIVES

Fiction, Short Stories, and Poems Relating to Art

TITLE AND AUTHOR	PUBLISHER	PRICE
Lizbeth Longfrock, Aanrud	Ginn	$.64
Friar Jerome's Beautiful Book, Aldrich		
Courage of the Commonplace, Andrews	Scribner	0.00
Sea Kings of Crete, Baikie	Macmillan	4.25
Twelve Great Paintings, Bailey	Prang	3.00
Famous Pictures, Barstow	Century	2.00
Journal of a Young Artist 1860-1884, Bashkirtseff	Carsu	0.00
Buried Alive, Bennett	Doubleday	2.50
The Flight of the Dragon, Binyon	Dutton	.80
The Children's Book of Celebrated Sculpture, Bryant	Century	2.50
The Children's Book of Celebrated Pictures, Bryant	Century	2.50
The Children's Book of Celebrated Towers, Bryant	Century	2.50
Susan Shane, Burlingame	Scribner	0.00
Picture Stories from Great Artists, Cady and Dewey	Macmillan	1.00
How to Study Pictures, Caffin	Century	4.00
Artist, Canfield	Scribner	0.00
How the World is Fed, Carpenter	American	.96
Stories Pictures Tell, Carpenter	Rand	0.00
Magic Pictures of the Long Ago, Chandler	Holt	.88
Pan the Piper and Other Marvelous Tales, Chandler	Harper	$3.00
How One Becomes a Painter, Conscience		
Children's Book of Art, Conway and Conway	Macmillan	2,50
Marietta (a Maid of Venice), Crawford	Macmillan	1.85
Graded Art Readers, Cyr	Ginn	
Book 1		.68
Book 2		.72
Book 3		.80
Myths and Legends of Japan, Davis	Stokes	4.00
Life of a Medieval Barony, Davis	Harper	3.50
Child Life in Colonial Days, Earle	Macmillan	2.50
Egyptian Princess, Ebers		0.00
Uarda, Ebers		0.00
Romola, Eliot	McClurg	0.00
Silas Marner, Eliot	Crowell	0.00
Lost Stradivarius, Falkner		0.00
So Big, Ferber	Doubleday	2.00
Ways of Escape, Forest	Little	2.00
Room With a View, Foster	Knopf	1.25
Sir Marrok: Tale of the Days of King Arthur, French		
Noa, Noa, Gauguin	Brown	0.00
Strange Stories from a Chinese Studio, Giles	Laurie	0.00
Art in Every Day Life, Goldstein and Goldstein	Macmillan	3.50
Royal Road to Romance, Halliburton	Bobbs	5.00
Aspasia, Hamerling	Peck	0.00
The Marble Faun, Hawthorne	Houghton	2.50
Thekla, Higgins	Badger	0.00
Charlie and the Surprise House, Hill and Maxwell	Macmillan	1.75
Higher Than the Church, Hillern	Peck	0.00
Naphtali, Hind	Lane	0.00
Mozart, Holmes	Novello	0.00
Nowhere Else in the World, Hudson	Appleton	2.00
The Hunchback of Notre Dame, Hugo	Burt	0.00
The Essentials of an Ideal Home, Hunter and Whitman		0.00
Riverside Art Series,	Houghton	1.15
Prunella, Husman	Brown	0.00
Life, Art and Letters of George Inness, Inness	Century	5.00
The Alhambra, Irving	Ginn	.96
The Real Thing, James	Macmillan	2.00
Christ in Art, Jenner	Dutton	2.00
Hanging a Picture, Jerome	Scribner	0.00
The Epic of Kings, Jones	Macmillan	2.50
Wigwam Stories, Judd	Ginn	.92
A Man Adrift, Kennedy	Stone	0.00
Alida Craig, King	Richmond	0.00
Home and the Family, Kinne and Cooley	Macmillan	.96
Captains Courageous, Kipling		
Kim, Kipling	Doubleday	2.50
Queen Judson, Lincoln	Appleton	2.00
Perella, Locke		
Hiawatha, Longfellow	Houghton	.56
Keramos, Longfellow		
The Painter's Methods and Materials, Lowrie	Seeley	0.00
Last Days of Pompeii, Lytton	Dutton	.80
Woman's Share in Primitive Culture, Mason	Appleton	3.00
Trilby, Maurier	Harper	2.50
Romance of Leonardo da Vinci, Merejowski	Putnam	3.50
Trees, Stars and Birds, Morrley		0.00
The Moon and Sixpence, Naughaun	Doubleday	2.50
The Young Ice Whalers, Packard	Houghton	2.00
What Makes a House Beautiful, Peabody	Atlantic	0.00
In Egypt with Azir Girges, Perry	Mentzer	.80
Day in a Colonial Home, Prescott	Jones	.64
Yuletide in Many Lands, Pringle	Lothrop	1.50
Mornings in Florence, Ruskin	Donahue	0.00
The Seven Lamps of Architecture, Ruskin	Dutton	.80
The Art Institute of Chicago, Ryan		
Heidi, Spyri	Lippincott	1.50
Knights of Art, Steedman	Jacobs	0.00
The Boy Through the Ages, Stuart	Doubleday	3.00
A Fair Deceiver, Symonds	Harper	0.00
Idyls of the King, Tennyson		0.00
Alice of Old Vincennes, Thompson	Grosset	0.00
English Men and Manners in the Eighteenth Century, Turberville	Clarendon	0.00
The Golden Book of Venice, Turnbull	Putnam	2.00
"A Handful of Clay" from the Blue Flower, Van Dyke	Scribner	0.00
Art for Art's Sake, Van Dyke	Scribner	0.00
Story of Mankind, Van Loon	Liveright	2.50
A Treatise on Painting, da Vinci	Bell	0.00
Master of Tanagra, Von Wildenbruch		0.00
Brenchel Brothers, Ungern-Sternberg		0.00
Ben Hur, Wallace	Harper	2.50

TITLE AND AUTHOR	PUBLISHER	PRICE
The Cathedral, Walpole	Doubleday	$2.50
How the Present Came from the Past, Wells, set	Macmillan	1.60
Young People's Story of Art, Whitcomb		
Snow Bound, Whittier	Crowell	0.00
Persephon Elusis, Winger	Stratford	0.00
Premire and the Paniter, Zangwill and Cowen		0.00

(Many of the books in previous lists also apply to these topics.)

VOCATIONAL OBJECTIVES

Fiction and Short Stories Relating to the Handicrafts, Industrial and Household Arts

Polly Put the Kettle On, Abbott	Lippincott	$2.00
Advertising as a Vocation, Allen	Macmillan	2.00
Making of a Man, Appel	Seltzer	0.00
Story of Glass, Bassett	Penn Pub. Co.	1.50
Story of Leather, Bassett	Penn Pub. Co.	1.50
Story of Lumber, Bassett	Penn Pub. Co.	1.50
Story of Porcelain, Bassett	Penn Pub. Co.	1.50
Story of Silk, Bassett	Penn Pub. Co.	1.50
Story of Wool, Bassett	Penn Pub. Co.	1.50
Lolami, the Little Cliff Dweller, Bayliss	Public School	0.00
The Story of the Potter, Binns	Newnes	0.00
Paths to Success, Black	Heath	1.40
That Lass o' Lowrie's, Burnett	Grosset	0.00
What Men Live By, Cabot	Houghton	2.50
How the World is Housed, Carpenter	American	.96
The Romance of Steel, Casson	Barnes	0.00
How We Are Sheltered, Chamberlain	Macmillan	.88
How We Are Fed, Clothed and Sheltered, Chamberlain, each vol.	Macmillan	.88
Marietta (A Maid of Venice), Crawford	Macmillan	1.85
The Story of Foods, Crissey	Rand	0.00
Song of Steam, Cutter	Cincinnati	0.00
The Dog of Flanders, De la Ramee	Lippincott	.75
The Nurnberg Stove, De la Ramee	Lippincott	.75
The Early Cave Men, Dopp	Rand	0.00
The Later Cave Men, Dopp	Rand	0.00
The Tent Dwellers, Dopp	Rand	0.00
The Tree Dwellers, Dopp	Rand	0.00
Bobby and Betty at Home, Dopp	Rand	0.00
Uncle Sam's Modern Miracles, DuPuy	Stokes	1.75
Early American Craftsmen, Dyer	Century	4.00
Fireweed, Eliot	Doubleday	2.00
The Life of the Spider, Fabre		
The Forging of the Anchor, Ferguson	Cassell	0.00
Choosing a Life Work, Fiske	Eaton	0.00
Stories of Useful Inventions, Forman	Century	1.50
Starting in Life, Fowler	Crowell	0.00
How the World Rides, Fox	Bur. of Ed.	0.00
Autobiography, Franklin	Houghtou	2.00
Work-a-day Heroes, Fraser	Crowell	.000
Indians of the Northwest Coast, Handbook Series No. 2, Goddard	Am. Mus. of Nat. Hist.	0.00
Indians of the Southwest, Handbook No. 2, Goddard	Am. Mus. of Nat. Hist.	0.00
House and Home, Gray	Lippineott	3.00
Brave Little Holland, Griffis	Houghton	1.50
What Are You Going to Be? Hawksworth	Century	1.75
Historic Inventions, Holland	Jacobs	0.00
Old Ironsides, Holmes		
The Wonderful One Hoss Shay, Holmes		
College Man and the College Woman, Hyde		
Indian Blankets and Their Makers, James	Lothrop	
The Childhood of Ji Shio, Jenks	Mentzer	.72
American Boy's Workshop, Kelland	McKay	0.00
Shelter and Clothing, Kinne and Cooley	Macmillan	1.40
Glass and Glassware, Lehman and Kennard	Ronald	1.50
Paper and Stationery, Lehman and Kennard	Ronald	1.50
In a New Century, Martin	Scribner	0.00
The Old China Book, Moore	Stokes	4.50
Indian Stories, Newell	Silver	.88
Natural Resources of the United States, Patton	Univ. of Penn.	
A B C of Architecture, Price	Dutton	2.50
Handicrafts in the Home, Priestman	McClurg	0.00
Making of Leather, Proctor		
The Cloister and the Hearth, Reade	Crowell	0.00
Great American Industries, Rocheleau	Flanagan	.76
Boy With the United States Foresters, Rolt-Wheeler	Lothrop	1.75
Boy With the United States Miners, Rolt-Wheeler	Lothrop	1.75
Gabriel and the Hour Book, Stein	Page	1.65
William de Morgan and His Wife, Stirling	Holt	6.00

TITLE AND AUTHOR	PUBLISHER	PRICE
The Interdependence of the Arts of Design, Sturgis	Univ. of Chicago	$3.00
All About Treasures of the Earth, Talbot	Funk	2.25
Makers of Many Things, Tappan	Houghton	.80
Cotton, Thompson	Ronald	1.50
Silk, Thompson	Ronald	1.50
Story of Mankind, Van Loon	Liveright	2.50
Paul Bunyon and His Great Blue Ox, Wadsworth	Doubleday	2.00
The Story of Textiles, Walton	Lawrence	0.00
Story of the Art of Building, Waterhouse	Appleton	1.00
Building a Career, Weaver	Assoc. Press	0.00
How the Present Came From the Past, Wells, set	Macmillan	1.60
The Myth of Grandmother Kaolin, Wiltse	Bradley	0.00
Romance of Modern Locomotion, Williams	Seeley	0.00

LEISURE-TIME OBJECTIVES

Books especially useful in Avocations

Symbolism—Japanese Art Motives, Allen	McClurg	0.00
Stories of Ancient Peoples, Arnold	American	.72
The Flowery Art of Japan, Averill	Dodd	2.50
Photography and Fine Art, Bailey	Davis	2.50
Symbolism for Artists, Bailey	Davis	4.50
The Flush of the Dawn, Bailey	Davis	1.00
The Tree Folk, Bailey	Washburn	2.00
Boy Bird House Architecture, Baxter	Bruce	1.00
Recreation for Girls, Beard	Scribner	0.00
Art Principles in Photography, Beck		
Birds Every Child Should Know, Blandan	Grosset	0.00
Alice in Jungleland, Bradley	Appleton	2.00
Study and Enjoyment of Pictures, Brigham	Sully	0.00
This Believing World, Browne	Macmillan	3.50
Age of Fables, Beauties of Mythology, Bulfinch	Re. of Reviews	0.00
Every Boy's Book of Hobbies, Bullivant	Nelson	0.00
How to See a Play, Burton	Macmillan	1.50
How We Travel, Chamberlain	Macmillan	.88
Birds in Literature, Churchill	Davis	1.00
Story of Ulysses, Cook	Public School	0.00
The Prince of Wales (and Other Famous Americans), Covarrubias	Knopf	3.00
How to Distinguish Saints in Art, De Bles		0.00
Christmas Carol, Dickens	Scribner	0.00
An Illustrated Guide to the Cathedrals of Great Britain: Their History and Architecture, Ditchfield	Dutton	2.50
Daun O'Hara, Ferber	Stokes	2.00
Children's Odyssey, Gale	Public School	0.00
Romance of Modern Photography, Gibson	Lippincott	3.00
Stories of the Indians, Grinnell	Appleton	2.00
A Book or Symbols for Camp Fire Girls, Guliek	The Camp Fire Outfitting Co.	0.00
Buried Cities, Hall	Macmillan	2.00
Men of Old Greece, Hall	Little	.85
The Sketch Book, Irving	Putnam	2.50
Legends of the Madonna as Represented in the Fine Arts, Jameson	Houghton	5.00
Aztec Treasure House, Janvier	Harper	2.00
Scenic Sketches, Jorden	McClurg	0.00
The World I Live In, Keller	Century	1.75
American Mural Painting	King	0.00
Just So Stories, Kipling	Doubleday	2.00
The Indian Boy, Kwahn	Moran	0.00
Story of the Motion Picture, Lubschez	Reeland	0.00
A Wanderer Among Pictures, Lucas	Doubleday	3.50
Book of Christmas, Mabie	Macmillan	2.00
When Knighthood Was in Flower		
Major	Grosset	0.00
Woman's Share in Primitive Culture, Mason	Appleton	3.00
Chats on Old Pewter, Masse	Hisher	0.00
Familiar Trees and Their Leaves, Matthews	Appleton	3.50
Home Life Around the World, Merick		0.00
The Yoke, Miller	Bobbs	0.00
Old Clock Book, Moore	Stokes	0.00
Arts and Crafts of Ancient Egypt, Petrie	McClurg	0.00
The Girl of the Limberlost, Porter	Doubleday	2.00
Magie Garden, Porter	Doubleday	0.00
Thread of Stories, Porter		0.00
Yule-Tide in Many Lands, Pringle and Wrann	Lothrop	1.50
Story of King Arthur and His Knights, Pyle	Scribner	0.00

TITLE AND AUTHOR	PUBLISHER	PRICE
Ways of the Woods, Sharp	Houghton	$ .56
The Four Wonders, Shillig	Rand	0.00
Design in the Little Garden, Stelle	Little	1.75
How We Travel, Tappan		
History of Greek Art, Tarbell	Macmillan	2 00
Chinese Art Motives Interpreted, Tredwell	Putnam	0.00
Out of Doors in the Holy Land, Van Dyke	Scribner	0.00
The Poems of Henry Van Dyke, Van Dyke	Scribner	0.00
The First Christmas Tree, Van Dyke	Scribner	0.00
Aeneid, Vergil, Williams	Houghton	1.08
Ocean and Its Mysteries, Verrill	Duffield	1.50
The Lure of the Antique, Wedgewood		0.00
Summer in a Canyon, Wiggin	Houghton	1.75
In Colonial Times, Wilkins	Lothrop	.75
The City of the Sacred Well, Willard	Century	4.00
Flowers for Cutting and Decoration, Wright	Dutton	4.00

GENERAL ART BIBLIOGRAPHY

Art History

Art Through the Ages, Gardner	Harcourt	4.00
Apoulo, Reinach	Scribner	0.00
Enjoyment of Architecture, Hamlin	Scribner	0.00
History of American Sculpture, Taft	Macmillan	7.00
History of Ornament, 2 Vols., Hamlin	Century	10.00
The Nature, Practice and History of Art, Magonigle	Scribner	0.00
Babylonian Life and History, Bridge	Rel. Tract Soc.	0.00
Rome Past and Present, Gaunt	Holme	0.00
Thru Greece and Dalmati, Barrington	Black	0.00
The Colour of Rome, Potter	Jacobs	0.00
The Spell of Flanders, Vose	Page	3.75
Pissarro, Tabarant		
Barbizon Painters, Hoeber	Stokes	5.00
Norway, Jungman	Black	0.00
The Excavations of Babylon, Koldewey	Macmillan	10.00
Greek Archaeology, Fowler and Wheeler	American	2.40
Sandro Botticelli, Bode	Methuen	0.00
The Raphael Book, Fraprie	Page	3.75
Impressionist Painting, Dewhurst	Scribner	0.00
Holbein, Hueffer	Rand	.00
Sir Henry Raeburn, Clouston	Warne	0.00
Leonardo da Vinci, Gronan	Rand	0.00
A History of Egypt, Breasted	Scribner	0.00
Ancient Times, Breasted		0.00
History of Architecture, Fletcher	Scribner	0.0
A Short History of Art, Deforest		
Renaissance and Modern Art, Goodyear	Grosset	0.00
History of Sculpture, Marquard and Frothingham	Longmans	2.25
History of European and American Sculpture, Post	Harvard Press	0.00
Evolution of Art, Haddon	Scott	0.00

Art Appreciation

The Significance of the Fine Arts, Committee on Education of the American Institute of Architects	Jones	3.50
The Art Spirit, Henri	Lippincott	2.50
Art Training for Life and for Industry, Bennet	Manual Arts	1.00
The Appreciation of Art, Neuhaus	Ginn	3.00
Enjoyment of Architecture, Hamlin	Scribner	0.00
Famous Buildings, Barstow	Century	2.00
Famous Pictures, Barstow	Century	2.00
Famous Sculpture, Barstow	Century	2.00
The Beautiful Necessity, Bragdon	Manas	0.00
The Gate of Appreciation, Noyes	Houghton	3.00
The Aesthetic Experience, Buermeyer	Barnes Found.	0.00
Great Artists and Their Works, Brooks	Jones	2.50
American Pictures and Their Painters, Bryant	Dodd	5.00
Child's Guide to Pictures, Caffin	Baker	0.00
Meaning of Pictures, Van Dyke		
Story of American Painting, Caffin	Stokes	4.50
American Artists, Cortissoz	Scribner	0.00
Studies in Seven Arts, Symons	Dutton	3.50
The Art of Painting, Barnes	Barnes Found.	0.00
Stones of Venice, Ruskin, 3 Vols., each	Dutton	.80
Lives of the Painters, Sculptors, and Architects. Everyman's Library, 4 Vols., Vasari, each	Dutton	.80
Home Book of Great Paintings, Hurll		
A Primer of Modern Art, Cheney	Liveright	5.00
Famous Pictures of Children, Schwartz	American	.56
Great Portraits of Children, Hale	Bates	0.00
Great Portraits of Women, Hale	Bates	0.00

TITLE AND AUTHOR	PUBLISHER	PRICE
Art, Bell	Stokes	$2.00
How to Study Pictures, Caffin	Century	4.00
The Meaning of Pictures, Van Dyke	Scribner	0.00
How to Appreciate Prints, Weitenkampf	Scribner	0.00
A Wanderer in Florence, Lucas	Macmillan	3.00
A Wanderer Among Pictures, Lucas	Doubleday	3.50
A Guide to the Works of Art in New York City, Levey		0.00
Mont San Michel and Chartres, Adams	Houghton	7.50
Renaissance, Pater	Macmillan	2.00
Landscape Painting, Harrison	Scribner	0.00
Vita Nuova, Dante	Harper	0.00
American Painting, Caffin		
Spanish Painting, Caffin	Century	2.00
How to Judge Architecture, Sturgis	Baker	0.00
Experimental Psychology of Beauty, Valentine	Dodge	0.00

Subject-Matter Content

Art for Amateurs and Students, Cox	Doubleday	5.00
Composition, Dow	Doubleday	5.00
The Basis of Design, Crane	Bell	0.00
Line and Form, Crane	Bell	0.00
The Principles of Design, Batchelder	Inland	0.00
Design in Theory and Practice, Batchelder	Macmillan	2.20
The Enjoyment and Use of Color, Sargent	Scribner	0.00
Nature and Ornament, 2 Vols., Day	Scribner	0.00
On Drawing and Painting, Ross	Houghton	4.00
Junior High School Art, Whitford and Todd	Classroom Teacher Inc., Chicago	0.00
A Method for Creative Design, Maugard	Knoff	2.50
Essentials of Design, De Garmo and Winslow	Macmillan	1.50
The Practice and Science of Drawing, Speed	Seeley	0.00
Color in Everyday Life, Weinburg	Moffat	0.00
The Analysis of Art, Parker	Yale Press	0.00
The Art of Composition, Jacobs	Doubleday	7.50
Art in the Schools, Boas	Doubleday	3.00
A Color Notation, Munsell	Ellis	0.00
Applied Drawing, Brown	Mentzer	1.50
Applied Art, Lemos	Pacific Press	0.00
Figure Construction, Bement	Gregg	0.00
Human Figure, Vanderpoel	Inland	0.00
Line, An Art Study, Sullivan	Scribner	0.00
Symbolism for Artists, Bailey and Poole	Davis	0.00
Freehand Drawing, Cross	Ginn	1.32
Light and Shade, Cross	Ginn	1.36
Use of the Plant in Decorative Design, Lawrence and Sheldon	Scott	2.00
Studies in Plant Form and Design, Lilley and Midgley	Scribner	0.00
Constructive Anatomy, Bridgman	Bridgman	0.00
Figure Drawing, Hatton	Scribner	0.00
Study of Color, Jacobs	Van Norstrand	0.00
Decorative Design, Chase	Wiley	2.25
Perspective, Cole	Lippincott	6.00
The Art of Seeing: Mental Training Through Drawing, Woodbury and Perkins	Scribner	0.00
Pictorial Composition, Poore	Baker	0.00
Freehand Perspective and Sketching, Norton	Davis	0.00
Posters, Price	Bricka	0.00
Talks on Drawing, Colby	Scott	2.00
Pattern Design, Day	Scribner	0.00
Practical Drawing Books	Prac. Draw.	0.00
Correlated Art	Abbott	0.00
Industrial and Applied Arts Books	Mentzer	.24
Industrial Art Text Books, Snow & Froelich, each about	Prang	.40

Industrial Arts

Industrial Arts Design, Varnum	Scott	0.00
The Teaching of Industrial Arts, McMurry, Eggers and McMurry	Macmillan	2.00
Elementary Industrial Arts, Winslow	Macmillan	1.20
Art Training for Life and for Industry, Bennet	Manual Arts	1.00
Art in Industry, Richards	Macmillan	2.00
Industrial Art a National Asset, Industrial Education, Circular No. 3, Kurtzworth	Bur. of Edu.	0.00
Arts and Crafts in the Middle Ages, Addison		
The Potters' Craft, Binns	Van Nostrand	2.50
Pottery for Artists, Craftsmen and Teachers, Cox	Macmillan	1.50
Color Cement Handicraft, Lemos	Davis	5.00
Batik and How to Make Them, Mijer		
Art Crafts for Beginners, Sangford	Century	2.00
Hand Loom Weaving, Hooper	Pitman	3.00
The Craft of Hand Made Rugs, Hicks	McBride	2.50

TITLE AND AUTHOR	PUBLISHER	PRICE
Educational Metal Craft, Davidson	Longmans	$2.75
Art Metal Work, Payne	Manual Arts	3.85
Simple Jewlery, Rathbone	Van Nostrand	0.00
Handwrought Jewelry, Vaughn and Sorenson	Bruce	1.00
Jewelry Making and Design, Rose and Cirino	Metal Crafts	10.00
Dyes and Dyeing, Pellew	McBride	3.50
Constructive Design, Phelps and Phelps	Scott	0.00
The Boy Craftsman, Hall	Lothrop	2.50
How to Make Things, Williams	Nelson	0.00
Carpentry and Mechanics for Boys, Hall	Lothrop	2.50
How to Make Baskets, White	Doubleday	2.00
Pottery Making, Whitford	Boy Scouts	0.00
Photoplay Making, Dimick	Editor	0.00
Vocations for Girls, La Salle and Wiley	Houghton	1.60
An Introduction to the Study of Landscape Design, Hubbard	Macmillan	4.50
Toy Crafts, Baxter	Bruce	1.30
Practical Basket Making, James	Malkan	0.00
Elementary Concrete Construction, Baxter	Bruce	1.35
Makers of Many Things, Tappan	Houghton	.80
Manual Training Boy, Martin		0.00
Copper Work, Rose	Mentzer	2.00
Clay Work, Lester	Manual Arts	.70
Weavers and Other Workers, Hall	Rand	0.00
Hand Loom Weaving, Todd	Rand	0.00
Footpower Loom Weaving, Worst	Bruce	6.00
More Baskets and How to Make Them, White	Doubleday	1.75
Practical Basket Making, James	Flanagan	1.75
The Basket Maker, Turner	Mentzer	1.00
The Basketry Book, Blanchard	Scribner	0.00
Paper and Cardboard Construction, Buxton and Curran	Manual Arts	1.15
Leather Work, Mickel	Manual Arts	.85
Woodwork for Secondary Schools, Griffith	Manual Arts	2.00
Concrete Pottery and Garden Furniture, Davidson	Munn	0.00
Windows (A Book About Stained Glass), Day	Scribner	0.00

Lettering, Printing, Book Making

The Story of Letters and Figures, Skinner	Brewer	0.00
History of the Alphabet, Taylor	Scribner	0.00
The Story of Papermaking, Butler	Butler	0.00
Book-binding for Schools, Vaughn	Manual Arts	0.00
Book-binding for Beginners, Bean	Davis	0.00
P's and Q's of Lettering, Tannahill	Doubleday	4.00
The Story of the Alphabet, Clodd	Appleton	1.25
The Book, its History and Development, Davenport	Van Nostrand	0.00
Writing, Illuminating and Lettering, Johnson	Pitman	2.75
Books and Their Makers During the Middle Ages, 2 Vols., Putnam	Putnam	7.00
Story of the World's Literature, Macy	Liveright	5.00
Essentials of Lettering, Meikeljohn and French		0.00
Bookbinding for Beginners, Bean and Brodhead	Davis	0.00
Lettering, Stevens	Prang	0.00
The Printed Book, Aldis	Putnam	0.00
Letters and Lettering, Brown	Bates	0.00
The Alphabet, Goudy	Kennerly	.00
School Print Shop, Stillwell	Rand	0.00

Interior Decoration

Practical Book of Furnishing the Small House and Apartment, Holloway	Lippincott	7.50
A Costume Design and Home Planning, Izor	Mentzer	1.50
A Simple Course in Home Decoration, Fales	Maynard	0.00
Everyday Art, Hicks	Dutton	3.00
Interior Decoration, Parsons	Doubleday	4.00
Home Furnishing, Hutchinson	Ronald	1.50
Home Life in Colonial Days, Earle	Macmillan	2.50
Course in Home Planning and Furnishing, Calkins	Scott	0.00
Planning and Furnishing the Home, Quinn	Harper	1.50
The House in Good Taste, De Wolfe	Century	4.00
Shelter and Clothing, Kinne and Cooley	Macmillan	1.40
Principles of Interior Decoration, Jackoway	Macmillan	0.00
Furnishing a Modest Home, Daniels	Mentzer	1.25
Inside the House of Good Taste, Wright	McBride	2.50
Art Principles in House Furniture and Village Building, Clarke	Stan. U. Press	0.00
The Practical Book of Interior Decoration, Eberlein, McClure and Holloway	Lippincott	8.50
House and Home, Grey	Lippincott	$0.00
The Decorating and Furnishing of Apartments, Herts	Putnam	0.00
Home Furnishing, Practical and Artistic, Kellogg	Stokes	2.50

Costume Design

Secrets of Distinctive Dress, Picken	Women's Inst.	0.00
Principles of Correct Dress, Winterbury	Harper	1.50
The Well-Dressed Woman, Rittenhouse	Harper	2.00
Principles of Clothing Seleetion, Buttrick	Macmillan	1.20
How the World is Clothed, Carpenter	American	.96
How We Are Clothed, Chamberlain		0.00
How to Know Textiles, Small	Ginn	1.56
How to Dress Well, Story	Funk	3.50
A Girl's Problem in Home Economics, Trilling and Williams	Lippincott	1.28
Ancient Egyptian, Assyrian and Persian Costume, Houston and Hornblower	Macmillan	4.20
Color Harmony in Dress, Audsley	McBride	1.25
A Study in Costume, Sage	Scribner	0.0
Art of Dress, Parsons	Doubleday	5.00
Costume Design and Illustration, Traphagan	Wiley	3.50
Costume Silhouettes, Evans	Lippincott	1.00
Chats on Costume, Rhead	Stokes	4.00
Bankside Costume Book for Children, Stone	Wells	0.00
Costuming a Play, Grimball and Wells	Century	0.00
Dress Design, Hughes	Pitman	3.75
History of Fashion in France, Challamel	Low	0.00

Beautifully Illustrated Books

Art and the Great War, Gallatin	Dutton	15.00
Rubaiyat of Omar Khayan, FitzGerald	Dutton	3.00
Grammar of Ornament, Jones	Scribner	0.00
Costume and Fashion, Norris, 2 Vols, ea.	Dutton	7.50
Handbook of Ornament, Meyer	Hessling	0.00
Styles of Ornament, Spelts	Scribner	0.00
Polychromatic Ornament, Racinet	Sotheran	0.00
Four Hundred Years of Children's Costumes, Macquoid	Medici Soc.	0.00
Everyday Life in the New Stone, Bronze and Early Iron Ages, Quennell and Quennell	Putnam	2.50
The Boy through the Ages, Stuart	Doubleday	3.00
The Sailing Ship, Anderson and Anderson	Harrap	0.00
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The SCHOOL-ARTS MAGAZINE

TRADE MARK REG U S PAT OFF AND IN CANADA

AN · ILLUSTRATED · PUBLICATION · FOR · THOSE INTERESTED · IN · FINE · AND · INDUSTRIAL · ART

PEDRO · J · LEMOS · Editor

DIRECTOR · MUSEUM · OF · FINE · ARTS · STANFORD UNIVERSITY · CALIFORNIA

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Color and Life

Editor's Color Notes from Europe

Visiting Concarneau, the fishing port in Brittany, and Volendam and Middleburg in Holland, the colorful butterfly-formed boats of the Brittany fisherfolk and the colorful costumes of the Dutch people holds much beauty for any one from colorless America.

As one visits the Bavarian and Swiss villages with their myriads of flower boxes brightening the narrow streets and business avenues, one feels that here is a civic note well worth following in America. Minneapolis is leading out with the idea this year and it is hoped that many another city will use nature's blooms in making the city's streets more colorful. The idea is one that every art teacher can lead out in proposing, for art must not remain one of lines and color—dabs on paper within a schoolroom, but become the enriching by line and color of every possible avenue or environment of life, everywhere.

The day when gray or drab use of color was supposed to indicate intelligence or genteel qualities is past. Today it may indicate ignorance of color harmony or a drab life. Color suffuses all nature. It is one of the great gifts to mankind. If there is any one point of interest that attracts thousands of Americans to other lands each year, it is the colorful streets and buildings, the colorful boats and gardens, the colorful costumes. America will have these also.

America needs a greater understanding of color, a greater use of color and the American art teacher is the great avenue through which this knowledge will come. In fact it is coming, for more color in the home and dress is now greater than ever before. More color in civic art is the greatest need in America today. Drab cities and grim streets are depressing and undesirable. A great crusade in color for the art teacher is waiting for action.

Pedro J. Lemos

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Interior Decoration on Our School Curriculum

ALICE A. TOLTON
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ART education, as we deal with it today with our supervisors and specialists, is a comparatively new addition to the school curriculum, and certainly all we might hope to accomplish cannot be done at once. Still when one looks about, and realizes how few homes are artistically decorated and arranged, one wonders if the real aim of art education should not be to instill in the child an appreciation of artistic and decorative effect in home building, surroundings, and comfortably and tastefully arranged interiors.

Other divisions of the course: drawing, painting, design, picture study, etc., need not be neglected, but rather correlated with the home-beautifying ideas, and if as few as six lessons a year for each grade were devoted to this particular problem, a great deal might be accomplished.

The chief underlying principles are simple enough to be understood by most public school children, and will be infinitely more useful to each individual than the ability to draw a horse or paint a sunset. Special talent along these lines in most cases receives special training, while only a very small percentage of our homemakers, who every day of their lives are selecting furnishings and clothing, have an intelligent idea of color, design, or suitability of their choices.

They are of course guided by their own personal likes and dislikes, which through lack of training are usually quite inartistic. Beautiful interiors, they may argue, are only for those with unlimited financial resources; people who can employ decorators to plan and choose for them, and discard furnishings the minute they are "out of style." How many in moderate circumstances, who argue thus, do not play the role of cook, dressmaker, nurse, companion, and a dozen others, every day? Then why not add one more and be a decorator also?

Then with regard to expense, the costliest articles are not always the most beautiful; very frequently quite the reverse. Many very harmonious and exquisite effects are the result of an intelligent use of color; pleasing color combination and blending is one of the very best ways of producing beauty and harmony at very moderate cost. And another important thing to keep in mind is that a really beautiful picture, piece of furniture, rug, lamp or any other article never goes "out of style." The test of its beauty lies in its color, material, texture, shape, design and usefulness rather than the date of its manufacture.

In the following articles the essential decorations and furnishings of any room—walls, ceilings, floors, windows and curtains, lights, framing and hang-

ing pictures, color and color schemes, choice and arrangement of furniture and decorative textiles are dealt with. With the abundance of illustrative material to be obtained from magazine illustrations and advertisements, manufacturer's samples, and trips to the local stores, it will not be difficult to provide the children with problems which will keep them most interested and provide a foundation for America—the land of beautiful homes—a worthy objective for every home-loving citizen.

The first problem to consider in the furnishing or remodelling of a room is the fixed background, which consists of floor, walls, and ceilings, including doorways, windows, and fireplaces. In a great many rooms with which we may have to deal, the fixed background is merely "building" without character or individuality, and in this case, architectural emphasis must be created. This may be done in various ways: by providing a fireplace, by making a focal point of interest of a doorway or window, the addition of bookcases, etc., according to the nature and requirements of the room.

Let us first deal with walls. William Morris, in "The Lesser Arts of Life," says, "Whatever you have in your rooms think first of the walls, for they are that which makes your house and home, and if you don't make some sacrifice in their favor, you will find your chambers have a kind of make-shift lodging-house look about them, however rich and handsome your movables may be."

Walls are an essentially architectural element—the fundamental structure of a room, and must have the appearance of being, as well as actually be, firm, flat, strong, and upright. Any scheme of decoration which makes them appear otherwise is faulty.

The walls of a room may be treated either as a background or as a decoration in themselves. They must be one or the other, and it is necessary to plan at the outset whether they are to be considered as decoration or background and then stick consistently to this decision.

If the walls are to be a background, they must be treated in color and texture in such a way that they appear to support such movable decorations as pictures and other objects hung upon them. They must not detract from the effect of the movable decorations by reason of either obtrusive pattern that distracts the eye, or quality of color that seems to absorb and lessen the value of the movables.

If the walls are to serve as a decoration in themselves, then all pictures and other movable embellishments must be kept off them, and tall items of wall furniture, that is, such furniture as is ordinarily placed against the wall, so far as possible, should be dispensed with.

It makes no difference whether walls show a stone surface, are papered, painted, panelled, or plastered; in all cases they must be either background or decoration.

Incorrect proportions may be corrected by means of vertical and horizontal emphasis. To make a low-ceiled room look higher than it really is, create a vertical emphasis and avoid all unnecessary horizontal lines. This may be accomplished by using a vertically striped wall paper, or any repetition of vertical lines. The more frequent the repetition of distinct verticals, the stronger the emphasis. If you wish to

DECORATIVE PROBLEM IN APPLYING THE SAME COMPOSITION TO DIFFERENT SHAPED PANELS. THE LARGE ARRANGEMENT WAS SKETCHED FROM NATURE AND THE SAME SCENE DEPICTED BELOW IN VARIOUS SMALLER COMPOSITIONS

The School Arts Magazine, March 1929

reduce the apparent height of the room, avoid verticals and stress horizontal lines, in the shape of dados, chair rails, etc. The cause of the effect in both cases is that the eye is affected by and travels along straight lines. Repeated vertical lines catching the eye and persistently carrying it upward stress the impression of height; repeated horizontal lines stress the impression of breath and minimize the sense of height.

If you wish to make a given wall space look larger than it really is, keep the surface plain. If you wish to decrease the apparent size of a given wall space, use a large pattern upon it. A small pattern, however, often has the effect of increasing the apparent size.

The correction of faulty proportions by means of linear emphasis and visual impression is chiefly useful in remedying the appearance of badly dimensioned rooms. Lowness and horizontal lines make for repose and tranquility of effect; while height and vertical emphasis usually exert the opposite effect.

Let us consider various types of walls. Jointed stone walls of pleasing color may be considered decorative; while stone walls with rubble finish possess a background quality and may be plastered or whitewashed. Plaster walls may be plain or adorned with low relief work. Smooth finished plaster makes a good ground for paint or paper. Walls divided into symmetrical spaces by plaster mouldings of low relief, which merely define the spacing of decorations or pictures within panels, are to be considered as background. Plaster decorations in relief, colored or uncolored, make a decorative background.

Walls may be panelled or partially panelled with wood. The simplest method of panelling a room is by means of canvas and picture mouldings. If panels are to contain a decoration they should be above the line of the furniture.

The general tendency in house decoration for many years has been toward plain walls, either of painted or panelled plaster, since this has been found to be a background permitting a wide range of colors and decorative effects in furnishing. But these are unmistakable signs that people are growing to desire more decoration on their walls. Wall paper for that reason is at the present moment a question of great interest.

Wall paper has the advantage of costing little and being easily removed. It has the disadvantage of making impossible the use of pictures, unless it is very inconspicuous in design. Although it is a lineal descendant of the paintings and drawings which our ancestors put directly on their walls, still it has a quality of flatness which these painted decorations never had. Wall paper manufacturers are producing some delightful designs which can be used with great charm in decorative schemes.

The choice of wall paper presents three problems—color, pattern, and scale. It should be selected carefully to meet the requirements of the surroundings; the design must not be too large and the color should be pleasing. A plain painted wall is preferable to one of felt or pulp paper which is flat in tone. Some papers made to look like linen fabrics are effective where a plain colored surface is desired without the use of paint. Striped papers have the effect of increasing the apparent height of a room, and if two-toned stripes are used, are not obtrusive. Broad stripes

in pronounced colors will give you the effect of being behind the bars of a cage. Wall papers in brocade or damask designs or tapestry patterns are imitations of fabrics and the good taste of using them on the walls is debatable, although they are more sanitary than any real fabric can be. The objection to imitation does not apply to the papers in chintz patterns, and these may be used effectively in bedrooms and small rooms of any sort. Papers that seem to be powdered all over with a little design of a leaf or a flower or a polka dot are very restful and pleasant to live with and provide a good background for pictures and mirrors. The glazed papers made to represent tiles have been a boon for bathrooms and kitchens, since they may be wiped off without hurting the surface.

With most wall papers comes a specially made ceiling paper, usually in a small conventional design. The appropriate ceiling paper may be used in a wall paper room, or the ceiling may be tinted the color of the ground of the paper that is on the walls.

FOUR DIFFERENT TONE ARRANGEMENTS OF THE SAME COMPOSITION, AN EXCELLENT PROBLEM IN BLACK AND WHITE. THE LAST PANEL WAS MADE MORE DECORATIVE BY THE USE OF THE DOUBLE LINE IN OUTLINING THE CLOUD AND THE PATH

THREE DECORATIVE LANDSCAPE PANELS DRAWN IN CHARCOAL

DECORATIVE HOUSE AND GARDEN DESIGNS DEVELOPED IN WHITE AND BLACK ON GREY PAPER

The School Arts Magazine, March 1929

THREE STAGES IN MAKING STEPPING-STONES; THE UPPER PHOTOGRAPH SHOWING THE DUG-OUT MOLDS READY TO BE FILLED WITH CEMENT; THE LOWER LEFT, WORKMEN SPREADING FINE CEMENT UPON THE GROUT; AND THE LOWER RIGHT, THE COMPLETED PATH OF STONES

The School Arts Magazine, March 1929

Friendly Stepping-Stones

BEULA MARY WADSWORTH
Assistant Editor, The School Arts Magazine

THERE is something about the rhythmic repetition of stones in a winding pathway that offers a lure—like that of a story book—a promise of something mysterious just around the bend; while a straight-edged walk reveals all in the introduction. If, in addition, color in soft variation is combined with the pattern of the stones to enhance the sobriety or the gaiety of the flower-people in the garden plot, their friendly bid to follow their lead becomes even more fascinating. To create of cement such decorative accessories in home landscaping is an art both possible and interesting to even one of ordinary artistic talents.

In the first place, when designing stepping-stones, lawn and garden should be so planned that the proposed path will definitely lead somewhere, and curves should have structural reasons for curving. The objective may be a doorway, a gate, a lawn seat, a sun dial; this bit of shrubbery may necessitate this bend in the path; or that scallop of the garden area requires the walk to parallel it in its direction, etc.

Having determined the general layout of the path, the next step of importance is to design the outline to effect forceful and beautiful curves. Of course there are places where the straight walk is necessary and appropriate. Good curves can be most easily studied by sketching the parallel sides of the path with lime poured in a stream from the point of a crude cone made by rolling up newspaper. When these lines have been tentatively laid out, view them at a distance from different directions then redraw where the curves seem flat and awkward. (Observe the curve in illustration No. 3.)

Using these lines as guides, afterwards obliterated, the stones are designed to fill in between them by again drawing with the lime cone. There are three design principles of unity and variety one should follow for securing artistic results. 1. The stones should vary in sizes ranging perhaps from nine to eighteen inches in diameter. A stone placed at the approach of a gate or a garden seat might well be much larger. 2. Again to gain variety, they should differ in shape—a few being made nearly round, some roughly oval or ovoid, and others irregular in order to approximately parallel the shape of neighboring stones. A less informal arrangement might be alternating larger stones of about the same size with a row of four or five small stones which have been placed at right angles to the direction of the path. 3. The distance between the stones should not be made the same as the diameter of adjacent stones. The space between may be the greater, but if made less, for instance three to six inches, an effect of more complete unity is secured. One should walk along and study the pattern to see if improvements may be made before spading begins.

After the design is completed, the

manual work commences. The place outlined for each stone is spaded out to a depth of about two inches. A trowel serves well for cutting the smaller holes. Stamp the bottom with the foot—or a tool if the ground is soft, and sprinkle this fresh ground to prevent the cement from drying too rapidly. The first illustration shows the author with a wheelbarrow at hand to receive the cut sod, and indicates the appearance of the cut-out molds which are ready for the cement pouring.

Mixing the cement is the most difficult part of the task for a novice. If one can hire a professional cement worker who is at least accustomed to making ordinary sidewalks, to do the manual labor and supply the equipment, it would be advisable to employ him. However, a beginner who prefers to do all the work need not hesitate to do so if he will follow directions for cement mixing (which will not be given in full detail here).

The formula for mixing cement for the stepping-stones is the same as that used for sidewalks.

The foundation, ordinarily called "grout," is made of five parts of sifted gravel to one part of cement. This mixture is stirred with water to a heavy pouring consistency and the holes filled nearly level with it. Before this grout hardens pour over it a finer cement mixture made of two parts of sifted gravel to one part of cement, and the amount of color desired. Spread the mixture out roughly upon the grout with a large trowel, bevel the edges of the stone with a small trowel (note illustration No. 2) and lastly, whip the surface with weeds to attain a rough texture similar to that of natural flagstones. (If the grout should get hard before the top mixture is poured, sprinkle it first with pure dry cement before the second pouring to aid adhesiveness.) For convenience in using the lawn mower, it is well to finish the stones at about level with the ground. It is also well for the sake of time and economy, to mix one color at a time, and fill, for instance, every fifth place for the stones of that color—or space according to the number of colors chosen for the color scheme. After the path is completed it is important to sprinkle it frequently for a couple of days to prevent too rapid hardening.

Sometimes a low rustic step to approach a porch or garage is needed to harmonize with the stepping-stone idea. Such can be made without a mold by simply modelling up the grout with a trowel to the shape and size desired and covering with colored cement.

Perhaps the amateur landscapist has a patio or porch floor which should carry out stepping stone motif. Where such is to be done in a climate that has freezing weather at times, it is wise after digging a four-inch bed or laying up four-inch boards to furnish a mold, to prepare in it a two-inch layer of sand. Upon this pour two inches of grout and spread it. Design with lime a pattern of stepping-stones upon this area. Pour upon each stepping-stone space its varying color of top cement, model and trowel up the edges and texture as advised for other stepping-stones. Prepare a rather thin mixture of natural-colored cement and by means of a receptacle with a spout pour it around between the stones. This gives a solid cement floor and one which is out of the ordinary.

The time required for making a hundred stepping-stones ought not to be more than a day or a day and a half if two people work together.

In working out the color scheme, one may be guided by the colors one will find in field stones. The colors in these are not found in full intensity but in grayed tones. The cement color may be grayed in either of two ways: by using a comparatively small quantity to the amount of cement, or when used rather more freely combining it with its opposite color, i.e., the color that comes opposite when yellow, green, blue, violet, red, and orange are distributed at equal distances around a circle in the order named. For instance, on such a circle, violet will fall opposite yellow: mix violet with yellow to soften its color, or mix a little yellow with violet to make the latter a grayer color, etc. The wet mixture when ready to pour is quite near the color it will be when dry. Redish violet, soft blue, gray-green, dull yellow, and medium brown make a pleasing color combination. Two colors may be poured and blended irregularly together in the same stone to provide still further variation. There is much room for experiment in this work.

As to materials required, approximately four dollar's worth of cement is needed for making one hundred stones, with about two-thirds as much gravel in quantity. If color is used, ten pounds of the color or less are required. A variety of cement colors which come in powder form may be purchased. One make called Petroma may be secured from the American Crayon Company, Sandusky, Ohio; and another brand from Ricketson Mineral Paint Works, Milwaukee, Wisconsin.

NOTE—The outdoor photographs used with this article were taken of a project carried out by the author according to her directions here given, on the Oakley property at Gull Lake, Kalamazoo County, Michigan.

The seventh grade school boy, son of the cement worker appearing in photograph No. 2, made miniature stepping-stones while the larger ones were being made. In school a group of boys made the garden setting for them as shown in photograph No. 4 to exhibit the several steps in the stone-making process.

MODEL SHOWING STEPS IN STONE-MAKING PROCESS

THREE VIEWS OF THE KALAMAZOO HIGH SCHOOL, KALAMAZOO, MICHIGAN. THE LOWER PHOTOGRAPH SHOWS THE SOCIAL ROOM FURNISHED AND DECORATED BY THE CO-OPERATIVE EFFORT OF THE STUDENTS

Art is Beauty Become Real

MISS JIMMIE OTTEN
Advisor of High School Art Club, Kalamazoo, Michigan

UPON entering the main entrance of the Kalamazoo High School, one is not impressed with the atmosphere of a school but with the beauty and spaciousness of the lobby and hallway. Stairways on either side of the lobby lead up to the second floor where another spacious hallway with beautiful Gothic arches greets the eye. These hallways open into the auditorium, the seating capacity of which is approximately three thousand. The auditorium, lovely and beautiful in design and arrangement and with a well equipped stage, is used by the student body almost daily and by the people of Kalamazoo equally as much for concerts, plays, lectures and so forth.

On the second floor, over the main lobby, is a large room with wide spacious windows and a large fireplace. In the original plans this room was designed as a social room for the school. However, when the building was opened in 1923, no funds were available for furnishing the room; consequently it was turned over to the music department for its use.

For one year the faculty as well as the student body discussed the possibility of securing money to furnish this room, but nothing was done. In the fall of 1925 the Art Club decided it was time to stop talking and do something. The members pledged one hundred dollars toward a social room fund, this money to be earned during the year by the club members.

The advisor of the Art Club had been working in co-operation with the dramatic director, Mr. Howard Chenery, in presenting high school plays, and it was through her efforts that the dramatic department offered to put on the play, "The Mennonite Maid," for the Art Club with the condition that the members should sell the tickets and assume all the responsibilities.

After a month of strenuous work the play was given and four hundred dollars was cleared. The spending of this money was not easy. Members of the club in the home decoration class spent hours in planning furnishings for the room. But furniture cost money, the room was large and no plan seemed satisfactory.

About this time Mr. A. M. Todd of Kalamazoo, a collector of art, gave to the room three beautiful original paintings—"Autumn Day," by Walter Emerson Baum, "Evening at Lake Placid," by Joseph H. Boston, and the "Siesta," by Henri Montassier. Immediately the tone of the room was fixed. Nothing that was cheap could live in a room with three such beautiful pictures.

The club advisor decided that the "Siesta" with its beautiful soft greens, its vivid red-orange, and touches of blue, lavender and yellow should furnish the color scheme of the room. The club members voted that the money on hand should be spent on furniture consistent with the pictures and the money neces-

sary for the remainder of the furnishings should be earned the following year.

After trips to furniture stores in nearby cities as well as in Kalamazoo, the club advisor secured the interest of one of the local dealers to such an extent that three large davenports covered in soft grayed-green mohair, a long wall table, a large gate-legged table, two tall carved chairs and two covered chairs were secured for the four hundred dollars. Other clubs became interested and money for three more chairs and a spinnet desk was donated. These pieces were then purchased. During the summer of 1926 the walls of the social room were painted a soft green of light value and the floor was finished. Immediately upon organizing in the fall of 1926 the Art Club members earned forty dollars through cake and candy sales. Curtains of green theatrical gauze with brilliant red-orange bands were purchased and hung on green poles painted by the club members. The furniture was then placed and while the room might have been used without accessories, it could not be used without rugs. Various means of securing rugs were tried but were not successful. Finally appeals for help were sent to all the organizations in our high school. One home room immediately responded with a check for fifty dollars. Other organizations followed with both large and small contributions until two hundred and twenty-five dollars were raised and three large plain taupe rugs were purchased. These, through the father of one of the high school boys, were secured at cost.

One week later the Art Club members sent out one hundred and thirty invitations to a formal reception opening the social room. Members of the board of education and their wives, special patrons of the school, friends from the Normal and the College, Junior High principals, all members of the faculty and representatives from the organizations contributing to the furnishing of the room, were included in the invitations.

The boys of the club acted as ushers while the girls served punch and wafers. Music was furnished by the high school orchestra. Thus the room was formally opened for daily use. And now as a room of beauty, brought into life by the work and perseverance of high school students, this room cannot help being an inspiration to the social life of the school and must spiritually affect the daily life of the student body with its beauty.

The room stands as the fulfillment of the Art Club creed:

"To me harmony is the law of life. I believe in looking for beauty everywhere, for it may be found at any time in any place, and no art is so fine as to be unfit for daily use. Art means service and better living; Art is beauty become real. I must make my creation good, honest and true. Whether I be poet or painter, blacksmith or cobbler, I shall labor honestly and lovingly in the realization of an ideal."

Wall Panels of the Four Elements

JANET KATHERINE SMITH
Art Instructor, Kansas City, Missouri

FOR a long time I have wanted to make a wall panel to take with me wherever I went, that by its mere unrolling on the wall wherever I happened to be staying, I might set up my household gods. As it worked out, there have resulted four panels, in a cycle symbolizing the four "Elements"—Earth, Air, Water and Fire—done in appropriate colors, in four designs, similar in effect and balancing each other in a complete series. But the feature of portability is retained, and I can hang them all four at once, or by pairs, or any way that may fit a particular place I am to live in.

The horse was chosen as the motif for the designs, and an aspect suitable for each element was drawn. The Earth horse is a centaur, with the youthful human part in the manner of the Greek vase painting. For Water I did not take the usual sea horse shape of equine forepart with the hind legs replaced by a fishtail, but a complete horse form was made, with the hoofs slightly modified toward fins and the mane and tail of floating tissue like the tails of the Japanese goldfish. The Fire horse is compact of energy, and its mane, tail, and fetlocks flicker into streaming flame. For Air, the horse was made slender and delicate, with elongated hoofs, sharp fetlocks, and a mane and tail like the decorative plumage of birds; he floats on great hawk wings.

From these horse forms the designs were made to bring out the backgrounds in harmony with the elements depicted; and borders were developed from the heraldic spirals symbolizing the elements, spaced as counter-change arrangements. Within these borders appear subordinately the distinctive creatures of the particular element, as the fabled fire-dwelling salamander in the flames, high-soaring birds and smaller songbirds for air, a fish and a diving water fowl among the waves, and many little woodland creatures playing in the curves of the earth spiral.

These designs have been executed on panels of heavy white, flat crepe, size seventeen by twenty-five inches; they were hemstitched before making, in order to keep their size and shape unaltered by the stretching necessary during their making, and the edges were finished by hemming into the hemstitching, leaving a one-fourth inch border around the outside. The coloring was done with Gypsy Dyes, mixed with their painting medium. These dyes are as fast as any but those which require complicated chemical processes in their application, and come in very beautiful and brilliant colors. They may be mixed almost indefinitely without resulting in muddy tones, and give an endless range of intermediate hues, soft and pale without weakness, or rich and dark without being dead.

Outlines were put in first with the black dye, which comes already mixed with the medium; it goes on readily and with a small brush very fine lines may be

WALL PANELS DESIGNED AND EXECUTED BY JANET KATHERINE SMITH, ART INSTRUCTOR, KANSAS CITY, MISSOURI

The School Arts Magazine, March 1929

made. The colors when mixed with the medium do not spread, but wet colors may be worked into each other, forming blended hues without difficulty. If the dyes are to be diluted for paler color, this should be done before the medium is put in, or the results will be too thin to keep from spreading. The use of a great quantity of the medium with a few drops of the dye, will give a pale color, also. In putting the colors on, the strokes of the brush show to a certain extent, but by judicious planning this may be made to enhance the effect and give a tapestry-like quality to the results. The colors used throughout were kept fairly close in value, of comparatively rich intensity without undue brilliance, and were related to each other by being mixed with a little of each of the other colors used in the panel. Together the colors of the four panels comprise almost the entire range of spectrum hues, but each panel has its own system of coloring within itself.

Fire, of course, has leaping flames playing round the flowing golden horse which prances upward in their midst. They shade from yellow-orange to red-violet, with the figure of the horse itself the lightest and brightest note. The border is of yellow-orange flames against red-violet, with the salamanders in red-orange. Thus the scheme of Fire is the adjacent range from yellow-orange to red-violet, balanced at red-orange.

The Water panel is complementary to that of Fire, being balanced on blue-green, and containing both the blue-violet complementary to the yellow-orange in Fire and the yellow-green complementary to its red-violet. In addition, Water has within itself the yellow-green complementary to its red-violet. In addition, Water has within itself the yellow-orange and a touch of the red-violet, so that its scheme is also complementary inter-related within itself. There is water as a background in wavy bands shaded from blue-green to blue-violet. Against this are tall masses of sea plants in blue-violet, violet, red-violet, and blue-green, with fan-shaped sea weeds below, toned from blue-green through yellow-orange with a touch of the red-violet. The horse, swimming downward with softly floating mane and tail, is in yellow-orange with accents of the red-violet and the intermediate tones of their blendings. There is an amusing procession of small fishes in blue-green below him. The border has waves of blue-green against blue-violet, with the fish and sea birds in yellow-green. This panel is thus in the scheme of yellow-orange, dominated by its triply split complement, blue-violet, blue-green and red-violet.

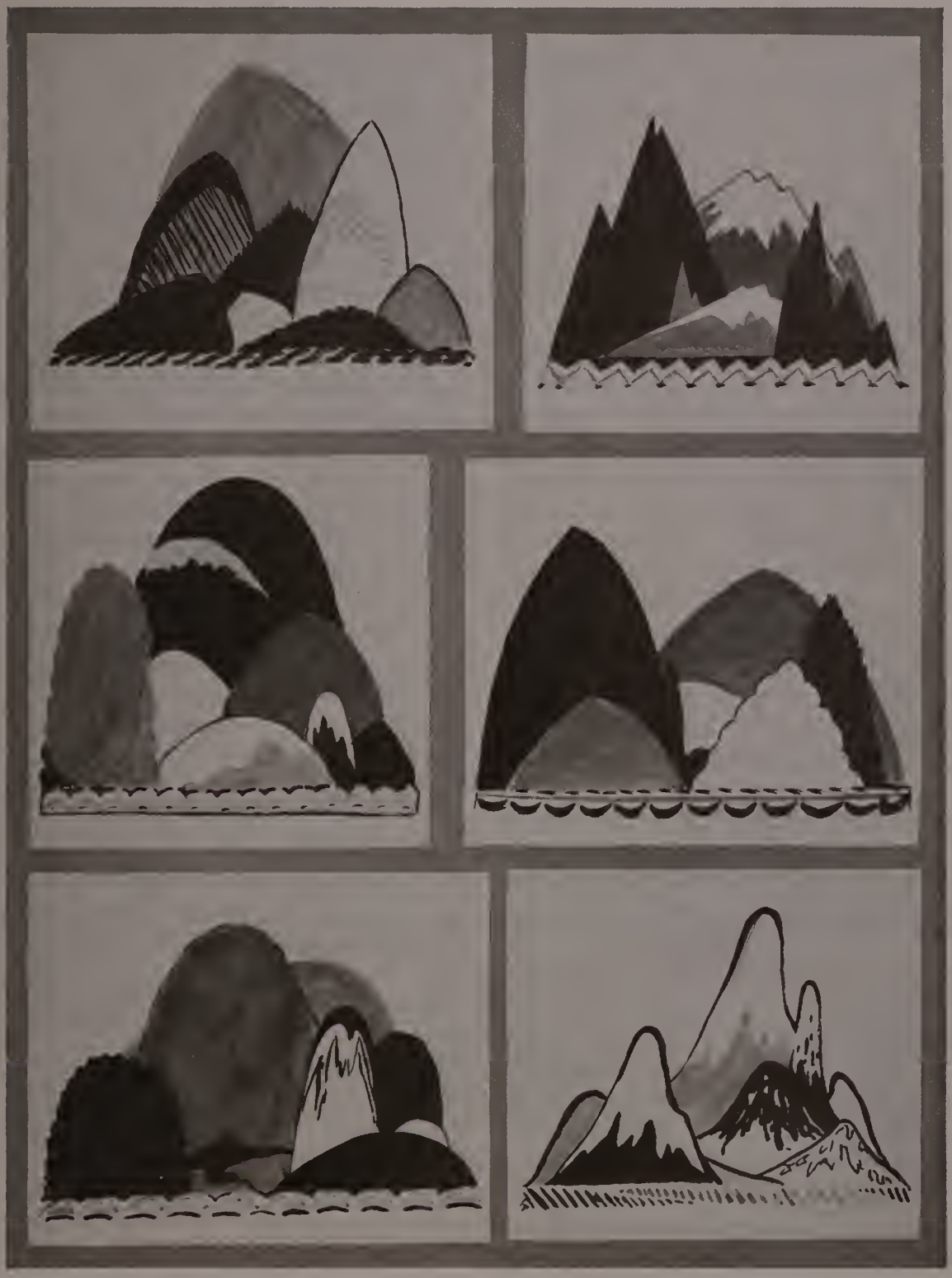
The Earth panel is based on a doubly split complement, red-violet with yellow-orange and yellow-green, and it echoes the colors found in the other panels so as to be harmoniously in series with them. The centaur, in yellow-orange with hair, tail and fetlocks of red-violet, is leaping across a hilly meadow in the foreground, set with slender trees whose tall branches bear their foliage of yellow-orange, green, and yellow-green up to the top of the panel. Strange red-violet and yellow-green flowers bloom beneath his feet, and on the further hillocks are rounded stones in the same soft bronzy tones. The grass is planned in a sort of fan pattern of yellow-orange and yellow-green. Above to one side, rises a bare and shelving hill, yellow-orange on the top, with eroded slopes in greens and

red-purples of low intensity and close values. In the distance are mountain peaks in changeable red-violet and yellow-green, and the sky is paler yellow-green. The earth-spiral border is yellow-orange against yellow-green, with the small animals and the outside border in yellow-green. Wherever red-violet was used it was put on and allowed to dry, and then a wash of the pale yellow-green was added, giving a veiling of shifting hues that is charming and very much more unusual than a flat tone of the two colors, mixed before applying.

In the last panel, the horse floats in burning gold, far in a vast expanse of air, that extends in shimmering circles of darkness beyond him. A comet trails its curving path of light above, planets ringed in light spin in the darkness, far away the crescent moon glows with the old moon in her arms, and stars send faint gleams through the dusk. The sky grows paler as it extends from the deep blue-violet behind the horse toward the edges, changing toward blue-green. The planets, stars, comet and moon are all in gold and orange-yellow to echo the tones of the winged horse in their midst. The border is blue-violet against lighter violet with the birds in soft blue-green. The complements, yellow-orange and blue-violet, are quite strictly adhered to in this panel, and it balances and complements especially the yellow-orange predominating in the Earth panel.

These four panels when completed have been mounted top and bottom on a three-eighths inch wooden dowel rod, to insure flat and even hanging without too much strain on the fabric. The rods have been carved to the ends into a flower form of Earth, a curling wave-crest, folded wings, and a twisted flame for the other elements; then they were given a uniform coat of gold and shellacked. The series is now ready to be hung, each panel a distinct whole in color and design, but each also related to all the others, and especially, balanced by pairs. Air and Earth, Fire and Water, in addition to their places in the group of four, are mutually complementary, as are actually those pairs of elements. And in composition as well as color, they fit together; the intenser motion of Fire and Earth equalize the more serene and floating movement found in Air and Water. By opposition and balance, contrast and likeness, in color, motif, and composition, these panels of the Four Elements are a completed cycle. Now I can roll them on their rods, slide the four into a mailing tube for protection, and they come out of my suitcase unwrinkled and fresh, to bring my own interests and delights with me, in visible form, whenever I am to be living in uninteresting rooms or alien surroundings.

"TONGUES IN TREES, BOOKS IN THE RUNNING BROOKS,
SERMONS IN STONES, AND GOOD IN EVERYTHING."
—*Shakespeare*



DECORATIVE ABSTRACT LANDSCAPES, A PROBLEM IN COMBINING DIFFERENT COLOR HARMONIES BY PUPILS OF D. MAUD BELLIS, INSTRUCTOR, MACDONALD COLLEGE, QUEBEC

ART DEPARTMENT

Artistic First Aid

MARGARET K. CHEYNEY
Art Supervisor, Media, Pennsylvania

SOME of the rules given in this sketch may seem rather arbitrary to the adult mind. However, I thought it better to keep the statements strong rather than to risk confusing the pupils by qualifications. All violations of the rules shown on the stage should be as flagrant as possible in order that the change should be noticeable when corrections are made.

When the curtains open Mrs. Housekeeper is discovered seated in a dejected attitude in an arm chair. The furniture is badly balanced and placed at many different angles. To get the best effect, there should be two windows and an exit (in addition to the door) at which portieres may be hung.

The pictures should be hung by three cords or wires, the one which hangs over the single nail to be noticeable against the wall, and the two straight ones to be inconspicuous. To correct the method of hanging, the dark cord is taken off the nail and tucked back of the picture, having the two straight wires to hold the picture.

The white curtains should be tacked on strips of wood and these arranged so that they can be lifted down and put up quickly and securely. The long white curtains should be carried out and replaced by straight sill-length ones.

The upholstered furniture should be covered with strongly figured cretonne or similar material. It should be "pin sewed" and that as sparingly as possible, so that it can be removed quickly.

The action on the stage coincides with the reading wherever possible. At times the reader must pause until the current action is finished before proceeding to the next topic.

Mrs. Housekeeper lives in a nice American house with plenty of windows, a good furnace, and all the electrical appliances to help her with her work. Her furniture is of good quality; her curtains and draperies of good material. Many of the pictures in her rooms are beautiful, many of the ornaments interesting and attractive. Despite all this, Mrs. Housekeeper is downcast, disgusted, and discouraged. For, work as she will over her rooms, they never please her. They never are right. Her guests do not praise her home as they do that of Mrs. Homemaker, who lives next door. Why don't they?

Her furnishings are in fact much handsomer and more expensive than those of Mrs. Homemaker. Well, then, why is the house next door so much more attractive? Visitors say of it, "It is so cozy—so homelike,—so restful, so liveable."

"Liveable! That is the word to describe it," thought Mrs. Housekeeper. "Now what is the matter with my house? I fix it, and I change it, but I never like it any way for long. I wish I knew what is wrong."

At that moment there was a ring at the door. Mrs. Housekeeper opened it to admit a quietly dressed, but modish young woman.

"How do you do, Mrs. Housekeeper," she said. "My name is Good Taste. Your neighbor, Mrs. Homemaker, knows me well. If you wish to, you may, too! I have helped thousands of women to improve the appearance of their homes. I am within the reach of every one. The rules that make my power yours are many, but if you learn to know my companions and helpers those rules will be easy for you to follow. Do you want to know us?"

"Indeed I do!" answered Mrs. Housekeeper. "Oh, Good Taste, I will do all that you tell me to, for I am in despair about my home."

"Let me call my helpers," said Good Taste. She opened the door. (*Good Taste leads her helpers forward as she names each.*)

"This one is Convenience; this one, Commonsense; and last of all, Beauty. They are always at your beck and call as well as at mine." Turning she made a sweeping gesture as she said, "Comrades, how do you like this room?"

The three threw up their hands in dismay.

"The curtains!" cried Beauty. "The pictures, the upholstery! They are all going in different directions. The whole room wiggles!"

"Nothing goes in the whole place," said Commonsense.

"Oh, the things to dust!" wailed Convenience.

"Mrs. Housekeeper wants you to show her what you would do to her room to make it to her liking," Good Taste said.

"Where shall we start?" they cried together.

"First of all, let's get the furniture well placed—not too much on one side or on the other—and the big pieces parallel with the walls." (*Turns to Mrs. Housekeeper.*) "Now while they work, I'll tell you some of the secrets of this game." (*Pauses.*) "The idea is this: all the furnishings of a room should repeat or harmonize with the structural lines of that room. Those are the lines on which it is built. They are vertical (*gestures*), the walls, and horizontal (*gesturing*), the ceiling and floor. Any lines in the room which fight with these are not good. We call curved and slanting lines the lines of motion, and if you have too many of them in a room, it makes the people in it feel restless and uneasy, because, as Beauty says, the room wiggles."

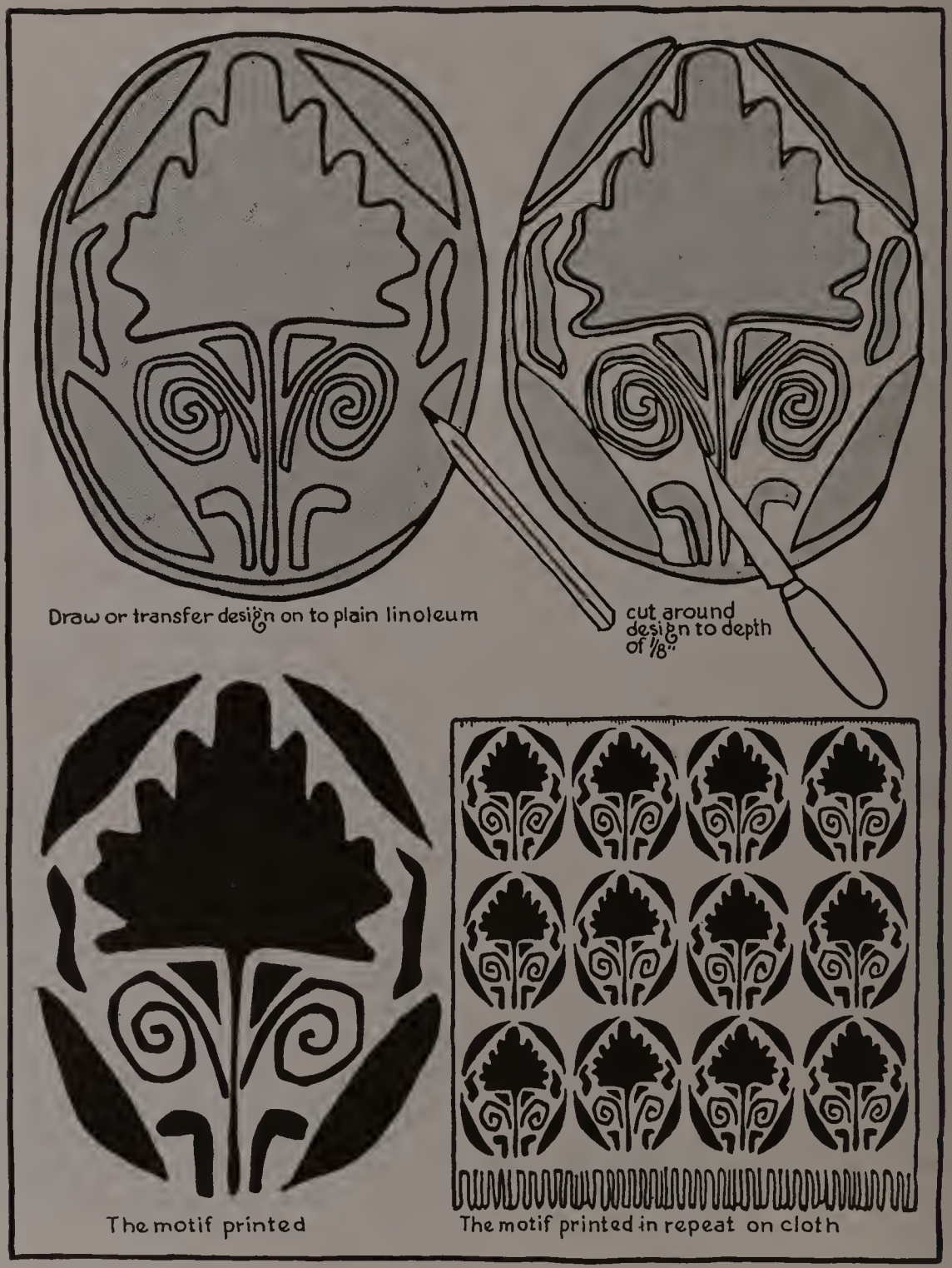
(*Good Taste motions the girls to work on the curtains.*)

"That is also the reason that the girls are letting your curtains fall straight instead of leaving them looped up. Looped curtains are good only when the material is plain and they are in a very large, formal room, like a hotel lounge or a ballroom. The white curtains should come only to the window sill: first, because so much plain white is not beautiful; and second, because they get dirty so quickly at the bottom that they require too much washing.

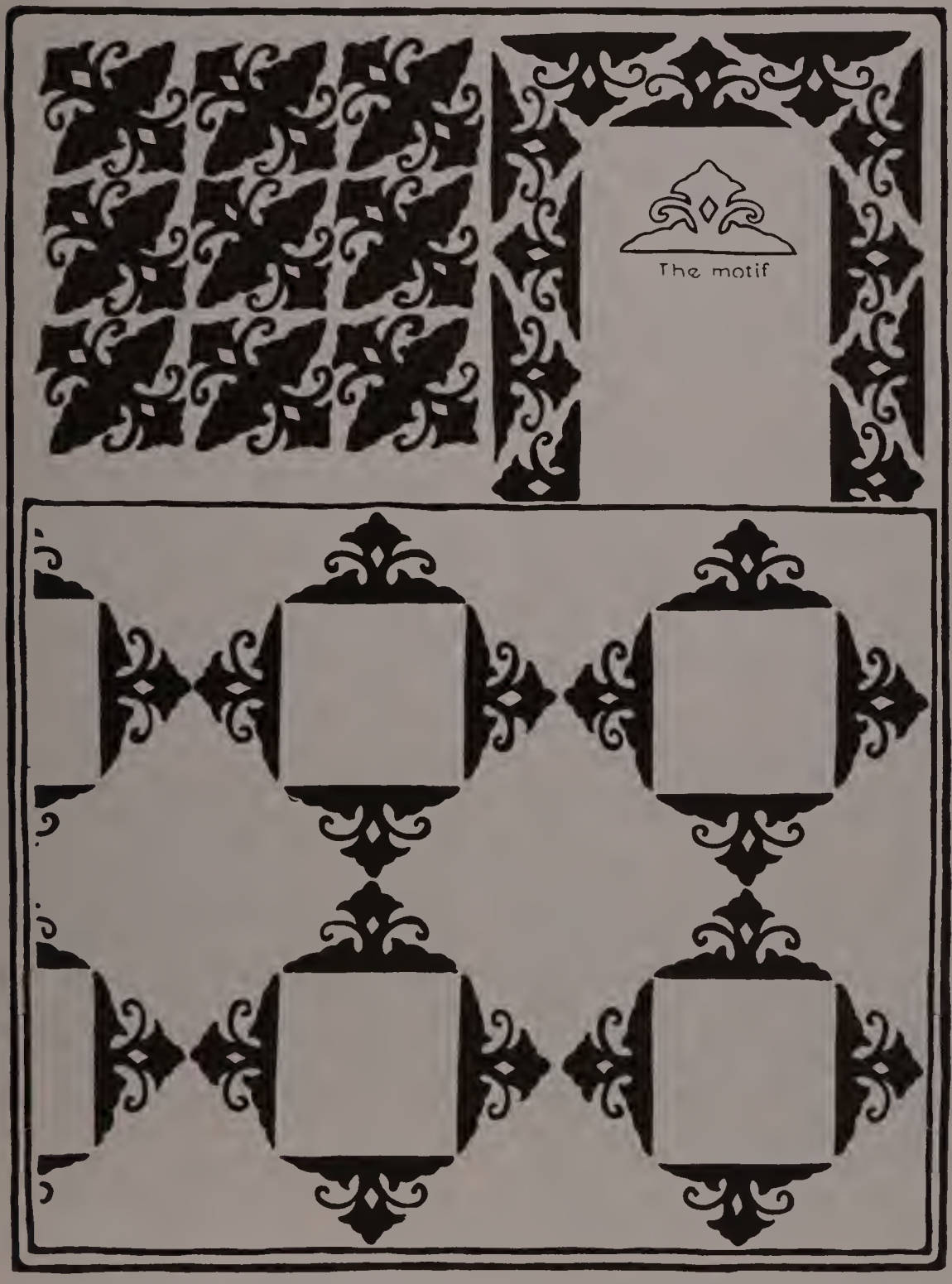
"The portieres are better plain than figured, for if they are of the same material as the window drapes, they are overdone; if they are of a different design, they clash with the other draperies.

Turning to the girls, who had finished their task, she said, "Now let's get rid of some of the dust catchers."

The three began to carry away those pieces of bric-a-brac that Good Taste pointed out. When they had finished, not half the former number remained.


Draw or transfer design on to plain linoleum
cut around design to depth of 1/8"
The motif printed
The motif printed in repeat on cloth

CUTTING A LINOLEUM BLOCK, PRINTING THE DESIGN, AND MAKING PATTERNS FROM THE PRINT, BY DOROTHY MALLET, ART TEACHER, LOS GATOS SCHOOL, LOS GATOS, CALIFORNIA



THREE DESIGNS PRINTED WITH THE SAME LINOLEUM BLOCK IN DIFFERENT ARRANGEMENTS BY DOROTHY MALLET, ART TEACHER, LOS GATOS SCHOOL, LOS GATOS, CALIFORNIA

The School Arts Magazine, March 1929

"This," said Good Taste," is the rule about ornaments: reduce the number to those that seem to have been planned just for that room, or that have such associations for you that you want them constantly around you, or that in themselves are so beautiful or interesting that all who see them must enjoy them."

Beauty touched Good Taste's arm. "Can't we fix the pictures next?" she asked. "They make me feel dreadful."

"Yes, indeed," Good Taste agreed. "The method used in hanging these pictures is another instance of lines being out of harmony with the lines of the room. These lines carry your eye away from the picture. The eye is attracted always to the angle made by two lines; therefore it runs right away from the picture, up to the nail from which it hangs. Commonsense will tell you that that isn't right."

"They surely do look better this way" said Mrs. Housekeeper, thoughtfully. "Yes, and they wouldn't be hanging crooked all the time, as they do on one nail."

"We'll take down the photographs too, while we're working on pictures," Good Taste continued. "Unless they are of such great beauty that they are a pleasure for a stranger to see, photographs of one's family and friends do not belong in the room in which you entertain guests, but in your more personal rooms. A photograph in a standard less conspicuously placed is better. However, do you think that the top of the Victrola, from which it must frequently be moved, is the best place for this picture?" (*Moves photograph.*)

"Now, friends, let us see whether our chair and sofa don't look better with plain upholstery. When the draperies or the wall paper have a very definite design, the furniture is better plain and vice versa. This table cover also offers too much competition." (*Reader to wait for action to finish.*) "Isn't that better?"

"Now the lamps! Here you've made a mistake that is very common. Even the clerks that sell lamps are careless in this. The shade must be in good proportion to the size of the base; otherwise the lamp looks queer." (*Helpers change shades.*)

Mrs. Housekeeper nodded her head. "It is an improvement," she said.

"Shan't we take these away?" asked Convenience, Beauty and Commonsense each one holding out a fancy cushion.

"Yes," agreed Good Taste, "for though they're pretty, they aren't necessary on this cushioned furniture, and they certainly do not suit this room."

Commonsense went over to the mirror hanging on the wall.

"I would like to take this down," she said. "It isn't worth its wall space here."

"Very well," Good Taste answered. "The place for a mirror when it is used for decorative purposes is in a spot where it reflects light from a window and so lightens a dark wall, or where it reflects an interesting bit of furnishing, or a beautiful spot of color. Here a picture would be better." (*Hangs picture in mirror's place.*)

As her three assistants came close to Good Taste, she held out her hands to them.

"These are only a few of the things we know that will help every woman to have a tasteful home," she said. "Whatever you plan for your house, look at

it first through the eye of each of these three: Convenience, Commonsense, and Beauty, and so through mine."

The four moved away.

"Oh, don't leave me!" Mrs. Housekeeper cried. "You can help me so."

"We are yours to command," they answered bowing.

Mrs. Housekeeper's glance ran happily over the room.

"Such a difference in such a little time!" she exclaimed. "My room has never been so attractive. Why, it looks downright liveable. (*Turning to audience*) Don't you like it better?"

(*Curtain*)

Wood-Decoration by the Sugi Process

JULIA W. WOLFE
New York City

A PRACTICALLY new art is that of the Sugi finish. It has come to us from the Japanese. They have a tree called the sugi tree, but of late years it has become almost extinct, and so the clever Japanese emboss other woods to imitate this sugi which took a beautiful finish when it was washed by the ocean waves. One American who visited the Orient made a study of this wood and the process the Japanese applied and he soon discovered their secrets. The American cypress is ideal for this purpose. It is virtually the only one that will stand up under the sugi finish and come out a real artistic triumph.

This process of treating cypress is simple and can be done by anyone with just a few tools: a gasoline torch, an ordinary steel wire brush, and a small scrubbing brush. Get the kind of torch that painters and plumbers use.

You will find cypress wood very close grained and when cut into flat-sawed boards shows a beautiful figure. Get wood just as hard as possible, so that when the heat is applied to a board it completely discolors the soft grain. If it be a bit charred, rub this out with the wire brush. The wire brush will leave the wood entirely covered with a fine powder, and this must be removed with the scrubbing brush. Never use cloth, for this rubs the powder into the wood. After this process you will see the hard grain of the wood standing out in bold relief.

When picking out your wood avoid splits, large checks and unsound knots, and also see that the wood is flat-grained with very little edge grain, with a dry texture. On account of the slightly uneven surface it is difficult to glue the edges of the two boards together as you would with oak, mahogany, etc.; so it is better to limit panelling to ten or twelve inches.

The torch you use should have a large blue flame as hot as possible, since you must work rapidly. If the surface can be charred so quickly that the heat does not go through the board, the result will be better and much time saved. If you can arrange to work with two torches, so much the better. The burning is to color the hard parts of the outer grain only; therefore it is quite important to burn not too deeply. If the charring is

SUGI WOOD FROM A JAPANESE CABINET; THE UPPER PANEL IS DECORATED WITH IVORY AND GOLD LACQUER, AND THE LOWER PANEL IS THE UNDECORATED CYPRESS WOOD, FINISHED BY THE ACTION OF THE WAVES

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carried too far the soft parts of the wood will be burned clear through to the next hard grain, and the effect will not be as good.

Every piece of board must be burned and brushed out before it is put into place because of the tendency to warp when subjected to the intense heat of the gasoline flame. Warping under such conditions is perfectly natural and unavoidable. Often wood that is considered absolutely dry still contains about twelve per cent moisture, as much as an ordinary indoor atmosphere. The heat drives this moisture from the burned surface of the wood through to the reverse side. This causes one side to shrink and the other side to swell.

After the boards are burned they should be set aside for at least two days until they are ready for the rubbing process. It is better to do the burning in narrow strips two or three inches wide the full length of the board, rather than to start at the top and work over the full width. The main thing to avoid is overburning The ultimate color effect is not controlled nearly so much by the burning as by the general tone; and the rubbing must be done evenly so that the tone does not vary. If the rubbing is done only with the grain, the work will be slow and the tone much darker. The best plan is to go over the board lengthwise in order to remove the black charcoal, and then to rub across the grain. Never should there be any diagonal rubbing. Begin with small pieces of wood and practice a bit and you will soon learn all there is to know.

The final finish depends upon the taste of the operator. If the process is completed after the removal of the powder, the board will be softer in tone and less brilliant than if you use wax, but ordinary floor wax will bring out the full effect of the grain. Apply wax and then polish briskly with the bristle brush.

Some might wish to stain the finished article. These stains darken the wood. An excellent way to give color to the boards is to apply ordinary lead paint of the desired color, and then immediately to remove all that can be rubbed out with cotton waste. Varnishes should never be used. They cheapen the work and the results are far from pleasing.

Beautiful articles may be made with the sugi finish, such as trays, boxes, and furniture. This work may be applied to cypress wood to be used for trimmings for houses. Especially effective are doors and window frames treated by this process. When properly done, this process leaves on the wood the effect similar to that left by the movement of the ocean waves which the Japanese tried to imitate in the beginning.

HOUSE FURNISHINGS AND A SETTING ILLUSTRATING "A NEW WAY TO TEACH PERSPECTIVE" BY RICHARD ERNESTI

The School Arts Magazine, March 1929

A New Way to Teach Perspective

RICHARD ERNESTI
Director, Public School Arts, Pueblo and Colorado Springs, Colorado

IN EVERY school system groups of children are found who must be approached in a way that will measure their particular capacity, or may we say their degree of interest. Very often perspective in drawing is found rather difficult to express, especially when it relates to some higher form of drawing. For instance, here is an art class group whom to hold back would be wrong—let us say a seventh or even eighth grade group.

Interior decoration is the theme. Some groups are perfectly able not alone to visualize the perspective of a room and its furnishings, but to draw it with ease, while others cannot do so.

Here then is a help for the latter, an easier approach: first of all decide on the size of your drawing or plate to be made of an interior, be it living room, bedroom or bathroom. Show the two walls necessary for this, the rear and one side wall, a bit of the ceiling and of course a part of the floor.

Suppose that the size of your drawing or plate is to be 9 x 12 inches. Do the following: first draw all of line *AB* determining floor and wall space. Now divide the upper part, the wall, into rear and side wall by a line *CD*, giving of course the main space to the rear wall. This line must always be strictly vertical.

It becomes necessary now to show the slope of the side wall, where it meets the floor. Let us draw three or four lines, *EC*, *FC*, and *GC* to determine which is the best slope, that which looks best or is most pleasing to the eye. Now draw lines on the upper end of side wall to meet the ceiling *LH*, *KH* and *MH*. after having drawn the line *HJ* to give us space for the ceiling. Now stand the drawing at arm's length and most of you will agree that the line meeting the floor best is *GC* and the line meeting the ceiling most satisfactorily is *MH*. When fully satisfied with this arrangement of planes constructed, cut these apart and use them as patterns from which to cut the wall papers, the ceiling papers and the floor. Wall paper patterns with a very small unobtrusive figure do best for this. For the ceiling a plain paper is best. For the floor we use the plain kraft papers or any dark plain oatmeal paper suitable for the color scheme wanted.

In the meantime, and after discussion of the project, we have sought and selected and cut carefully from catalogues and advertisements of magazines, furniture of all kinds, as Plate 1 shows, in which many selections are shown. Also we have cut out doors, windows, fixtures and such accessories as may become handy to show a fine furnishing of a room. We now select and lay these pieces of furniture and other articles upon our plate of the room and try to find the best place for them, taking great care to find the line movement of furniture to meet correctly the lines of the side wall as well as to fit the straight wall or main wall. If we cannot find colored

illustrations to fit, very often a black and white piece of furniture is just the thing to fit a side wall or the rear wall. In such cases we use it by coloring it with water colors or crayola. When we have satisfied ourselves of a fine arrangement, then we paste the furniture or the doors that give vistas into other rooms or windows into place. Any teacher who wishes to try out this project can easily work out her own detail of presentation and adjustment to guide the class into an understanding of foreshortening of floor and the receding lines of the side walls.

With more advanced groups we have shown three walls, the rear and both sides, and arranged pieces of furniture to fit either side. Rugs and pieces of linoleum can be found in magazines that may be used sometimes; in fact we try to awaken the ingenuity of the children to invent and make use of various things such for instance as the cutting out of part or a small detail of a landscape from an advertisement and framing same with plain black paper or other suitable material. A mirror may be made from tinfoil and paper frame of suitable color. Where a piece of a back of a chair was missing one of the girls substituted a home-made pillow designed from colored paper fitting into the color scheme, hiding the missing link.

We have found that even higher I. Q. groups enjoyed the work of these arrangements of form and color. It is most certainly a cultivation of taste in composition.

TWO SETTINGS ILLUSTRATING "A NEW WAY TO TEACH PERSPECTIVE" BY RICHARD ERNESTI

ILLUSTRATIONS OF CUT-OUT FURNITURE, ARRANGED IN GROUPS BY RICHARD ERNESTI, TO ILLUSTRATE THE ARTICLE "A NEW WAY TO TEACH PERSPECTIVE"

The School Arts Magazine, March 1929

THE WATER COLOR AT THE TOP IS CALLED "CROWS OF THE VILLAGE." THE WATER COLOR AT THE BOTTOM IS CALLED "A SPRING IDYL." BY THE FRENCH ARTIST, VALLANDE

"THE CROW CHASERS." THESE HUMOROUS SKETCHES BY THE FRENCH ARTIST, VALLANDE, WERE DRAWN IN BOLD INK OUTLINE AND PAINTED IN THIN OPAQUE WATER COLOR. NOTE THE SIMPLICITY OF FORM AND AGREEABLE SPACE RELATIONS

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ART DEPARTMENT
Marygrove College

POSTERS ON NATURE CONSERVATION BY FREMONT HIGH SCHOOL STUDENTS, OAKLAND, CALIFORNIA, UNDER THE DIRECTION OF WILLIAM S. RICE. THE POSTERS ARE RENDERED IN OPAQUE WATER COLORS AND COLORED CUT PAPER

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DECORATIVE BOOK ILLUSTRATION DEVELOPED IN PEN AND INK AND WASH TECHNIQUE BY CLARENCE BIERS, CHICAGO, ILLINOIS

ART FOR THE GRADES

HELPS IN TEACHING ART TO THE CHILDREN

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Make-Believe Homes

NELLIE L. FISCHER
Supervisor of Art, Santa Cruz, California

THE eighth grades had drawn houses in angular perspective; applied these in "Better Homes" and "Own Your Own Home" posters; completed notebooks on "Art in the Home;" and were ready for their last two lessons of the term. In order to keep to the idea of homes and yet make the work entirely different we decided to give them a problem in illustrating. The pupils were asked to pretend that they were the illustrators of a new book called "In the Land of Make-Believe." After a discussion of the various make-believe homes to be found in this book they wrote the following sentences on the backs of their 9 x 12 manila drawing paper.

"The giant built his home on the mountain-top."

"The good fairy made her home among the flowers in the dell."

"The old witch built her home in the deep dark forest."

"The fairy princess lived in a beautiful castle by the sea."

"The home of the Black Pirate was on a lonely island."

Questions like these were asked to stimulate the imagination—the pupils were requested to answer them mentally so no two would see the same pictures: "In the first sentence what words suggest the location of the giant's home? Then what building material would he naturally use for the sides of his house? the roof? the chimney? How would the shape of his house differ from ours? What could he use for a door and how would he fasten it to keep out the enemy? What kind of windows would he have and why would he put bars over them? What device would he use for reaching his abode so man would have a hard time following him? How can you show that this house was built on a huge scale as compared to our houses?

MAKE-BELIEVE HOMES DESIGNED BY EIGHTH GRADE PUPILS OF NELLIE L. FISCHER, SUPERVISOR OF ART, SANTA CRUZ, CALIFORNIA

What should be the largest and most interesting thing in this picture?"

"In the second sentence what words suggest the location of the fairy's home? From what material could the fairy make her house so that it would be dainty, delicate and fairy-like? What could she use for a chimney? roof? door? windows? How can you show that this house is very tiny as compared to our homes even though you draw it large on your drawing paper?" Similar questions were asked about the home of the pirate and fairy princess, so that all pupils had definite mental pictures before starting to draw. In some classes each row of pupils was assigned a different sentence to illustrate while in others the pupils were allowed to make their own selection, which suited them better for obvious reasons. No pictures of any kind were shown them; so they had to draw entirely upon their own imagination, the word-picture, or memory. Their ideas were first sketched lightly with pencil and then outlined with black or purple crayola. If time permitted color could be added and titles lettered. There was no time for teaching technique; so the chief points emphasized were originality of ideas and good composition. However, there was an endless opportunity for incidental teaching of drawing as various needs arose in individual cases.

Both girls and boys were simply delighted with these two lessons as they seemed to get a real thrill in creating houses no one had ever seen before and by adding original and clever ideas which no one else in the class had thought of using. The result was not only keen enjoyment by teachers and pupils but also a most satisfactory set of illustrations. The eighth B classes wished to go on illustrating make-believe stories so we are planning to make illustrated booklets to present to the primary grades; the stories are to be written in the English classes and then illustrated in the art classes.

Our seventh grades had been asked to make posters to help advertise and boost a Pelican Club whose slogan was "Know Santa Cruz County." This club is connected with one of our local newspapers which prints letters from boys and girls who write interesting letters about the history, geography, resources and natural life found in our county.

The outgrowth of these posters was a problem in illustration in order to emphasize more clearly the difference between a simple, forceful poster and a clever, interesting illustration. The pupils were asked to write on the backs of their drawing paper, "Mr. and Mrs. Pelican built their home among the rocks at Bonny Doon." Then questions like these were asked: "What picture does the word 'home' suggest? Would the Pelican family live in the same kind of house as you or I? What building materials could they find along the seashore? What might they use for walls? roof? chimney? door? windows? What can you add to make the home look interesting and different from other homes? What could you have Mrs. Pelican doing in the way of housework? How could Billy, Jr. amuse himself? What do you think Mr. Pelican is doing? Now you may sketch lightly with pencil the Pelican home just as you see it. Make the house the largest and most interesting part of your illustration. Try to think of interesting details which

no one else will think of and let this 'make-believe' house be different from anything you have ever seen or anyone else has ever seen."

The pupils became so interested in this problem and so enthusiastic over the results of their drawings that they asked if we might continue the story and make more illustrations. So the following story just naturally grew with the drawing lessons.

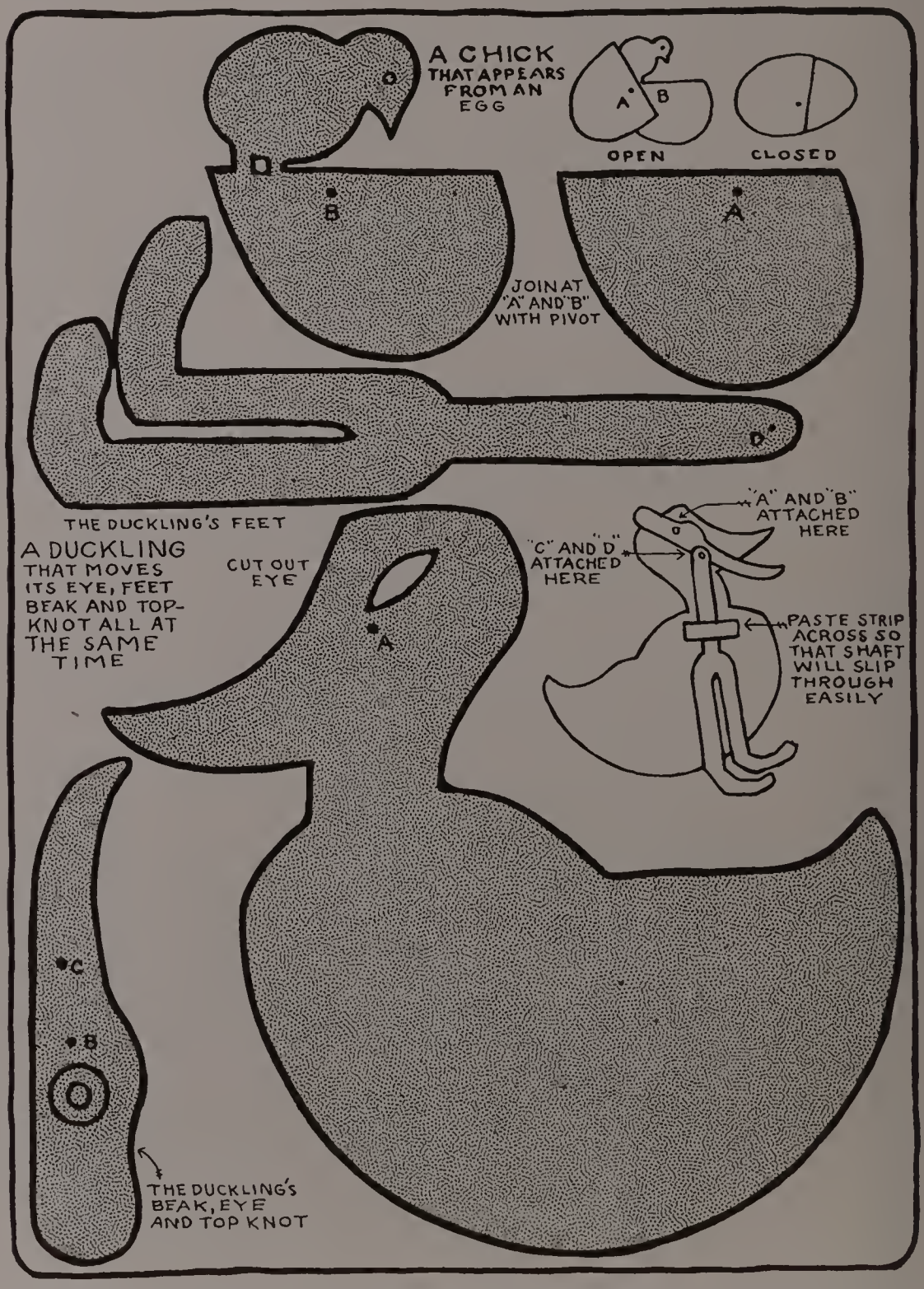
"Mr. and Mrs. Pelican decided to leave Santa Cruz and live at Bonny Doon where the rocks were high and plentiful. Upon arriving at their new homesite they collected all the waste materials they could find along the seashore which might be used as building materials. By clever planning and hard work they soon completed a unique little house which was a real joy to look upon as well as cozy and comfortable within. It had a water-tight roof, thick walls, improvised chimney, interesting door and windows, a pelican radio and even a swing for Billy, Jr.

"When summer came Mr. Pelican suggested they spend their vacation on a house boat and drift about as they pleased. 'What is a house boat?' asked Billy, Jr. After his father had explained Billy thought a moment and then asked, 'But how can we have a boat like man when we have no money to buy one?' His father replied that clever birds like pelicans need no money as they can build their own house boat from materials nature provides and from things which are cast up by the sea. 'I see,' said Billy. 'We might find an old shipwreck or make a raft from driftwood and build a house on it from old boxes, barrels, tubs, etc.' So the three Pelicans turned shipbuilders and soon completed a most interesting and comfortable house boat which was the envy of all the other feathered sea folk.

"After spending many happy weeks on their house boat the Pelicans returned to their home at Bonny Doon just two days before Thanksgiving. They were surprised to find awaiting them a note from Mr. and Mrs. Crane inviting them to spend Thanksgiving Day at Crane's Inn which was built among the reeds near the seashore. Now this home was near Los Angeles and therefore the distance was too great for Billy, Jr. to fly and the house boat was too slow to get them there in time for Thanksgiving dinner. Once again Mr. Pelican suggested they get busy and invent either a boat, an air ship, or a car which would at least carry Billy, Jr. and what do you think these clever birds invented? You couldn't possibly guess, but you may be sure that they were carried safely to Crane's Inn where the Cranes gave them a hearty welcome and later they all enjoyed a fine Thanksgiving dinner."

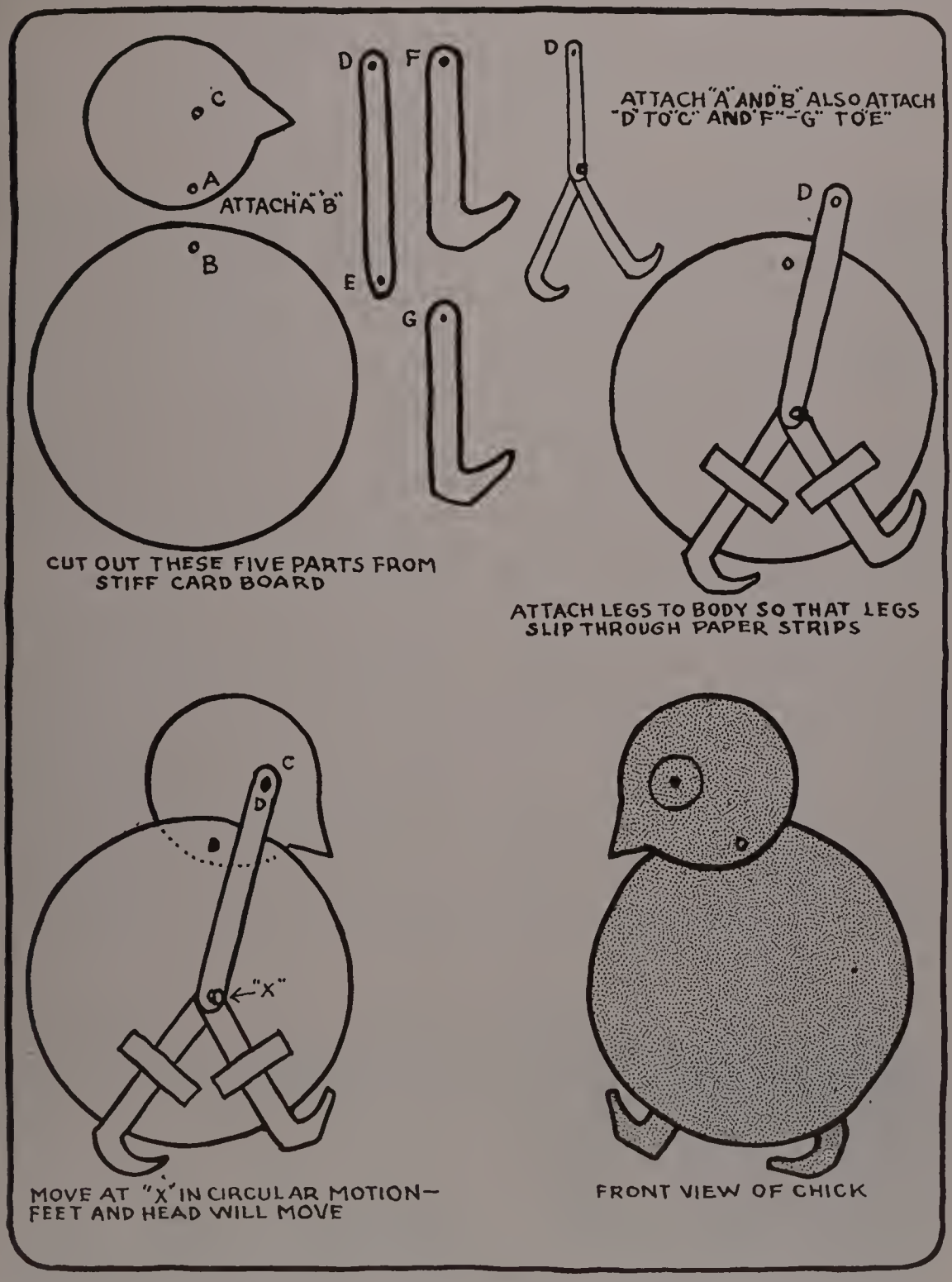
For the second lesson in illustration they took the sentence, "The Pelican family spent their summer on an old house boat," and for the third lesson they could choose either, "The Cranes built their home among the reeds" or "They all enjoyed a fine Thanksgiving dinner."

In all of these illustrations the pupils had to rely on their own imaginations as no pictures were shown except those of pelicans and cranes. While these were free expression lessons, yet many art principles were taught incidentally, and the pupils gained more than just enjoyment in creating these make-believe homes.



ORIGINAL EASTER TOYS FROM CARDBOARD AND PAPER, AN IDEA DEVELOPED IN THE EIGHTH GRADE ART CLASSES OF NELLIE L. FISCHER, SUPERVISOR OF ART, SANTA CRUZ, CALIFORNIA

The School Arts Magazine, March 1929



THE EIGHTH GRADE PUPILS OF NELLIE L. FISCHER WERE VERY CLEVER AT DESIGNING AND MAKING TOYS LIKE THIS

Easter Toys

NELLIE L. FISCHER
Supervisor of Art, Santa Cruz, California

HAVE you ever tried letting your seventh and eighth grades make original paper toys suitable for Easter? If not, try it some time and you will be surprised at the originality and enthusiasm your pupils will show, for at heart we all like to think we are inventors and what a satisfaction there is in creating something which we believe to be entirely original. Of course there always will be some pupils who have no imagination and they can do no better than imitate the example shown to them.

Preceding the Easter problem it would be well to give a review lesson showing easy methods of drawing rabbits, chickens and ducks so that the pupil will not be handicapped by this part of the problem.

Before presenting the problem, one or two toys worked out by the teacher might be shown to arouse interest and to stimulate the imagination. The problem is for each pupil to invent an Easter toy which will amuse little children. It might be a duck which can open and close its bill (No. 1), stretch its neck (No. 2), or roll its eyes; a chicken which has a removable hat and umbrella (No. 3), or can move its head, wings and feet; a rabbit which can move its ears, legs, eyes, or tail (No. 5); an Easter egg which can be opened and a chicken or rabbit pulled out; a cart filled with Easter eggs drawn by a duck which can step along on a table; or any other toy which shows new, clever ideas.

In our classes many ingenious devices were worked out, especially by the boys who tried to see how many parts could be made to move by pulling or pushing one lever. Naturally the most cleverly worked out toys were taken home so that we can send reproductions of only a very few of the many toys made last Easter.

The materials used were 9 x 12-inch manila paper, tag board, crayons, poster paper, paper fasteners, scissors and paste.

TOY STUCCO HOUSE AND OUT-BUILDINGS FOR THE PLAY ROOM, DESIGNED BY VERA B. EDWARDS, KENDALLVILLE, INDIANA

Where the Wee Folk Dwell

VERA B. EDWARDS
Kendallville, Indiana

NO LESS than sheer delight would a toy stucco house and other buildings for the playroom bring to any little child. No less than marvel would they be to his or her playmate friends. They are made of wallboard, cardboard, glue, light weight metal brads, sand, sawdust, thin pine boards, green spool wire and flat paint.

For foundations both the barnyard and the lawn will require a piece of wallboard a yard square. Determine where the buildings are to stand and draw on the surface of the boards outlines of walks and driveways with a soft pencil. Apply a liberal coat of glue wherever there is to be a driveway and over this sprinkle a coating of coarse unsifted sand to get the effect of gravel. Where cement walks are wanted, sprinkle over the glue a very fine sand. Where a flagstone walk effect is desired, cut out strips of cardboard one inch wide, glue them in place, spread with glue and sprinkle with fine sand. When dry, mark the tops in flagstone effect with black paint.

When the walks and driveways are completed, prepare the lawns. Coat the wallboard with glue, sprinkle thickly with a fine sawdust and when dry paint with grass-green paint to imitate grass.

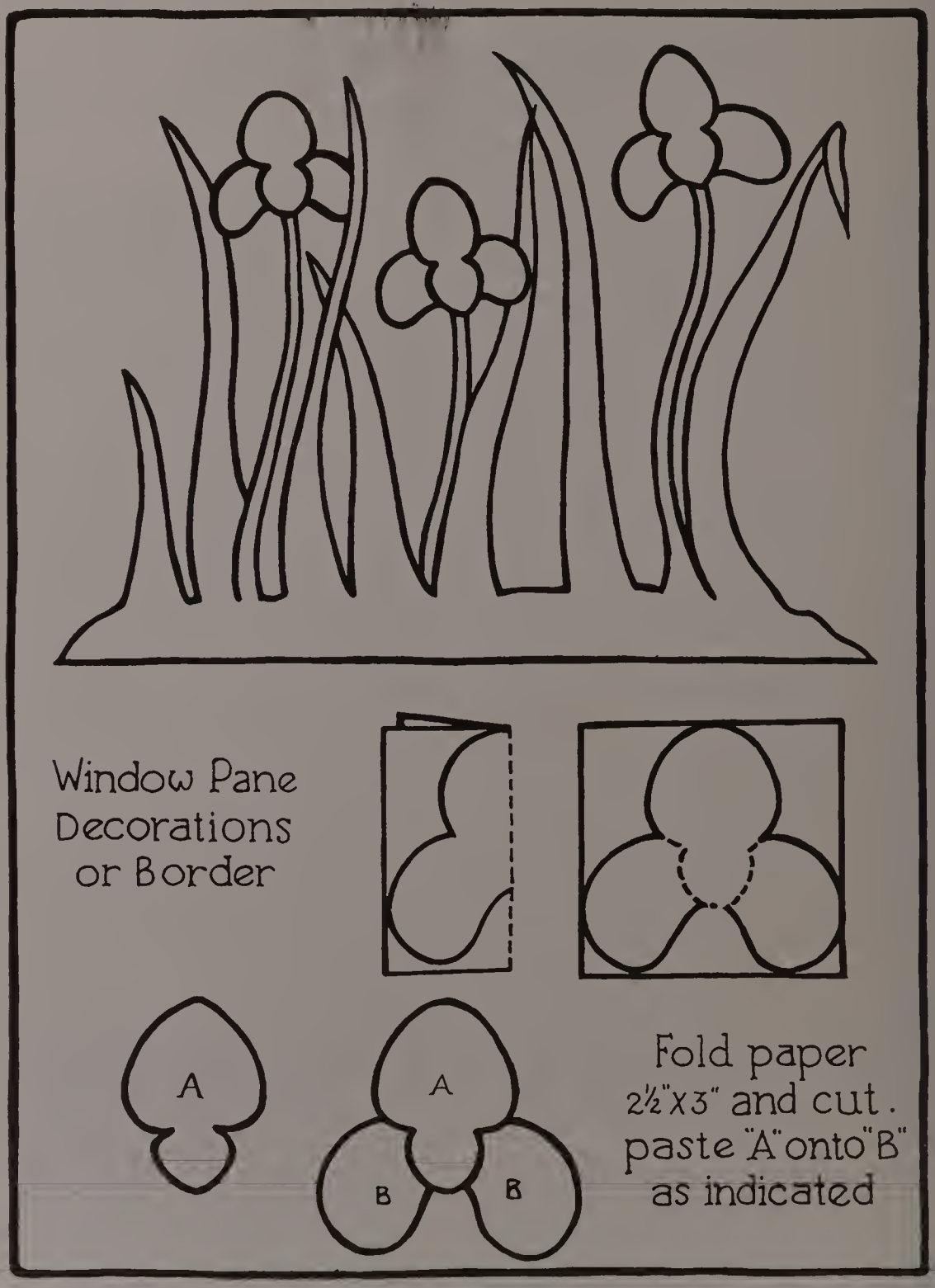
Stucco buildings can be any size desired if kept in good proportions. The barn shown in the illustration is twelve inches from floor to peak of roof and seven and one-half inches from ground to eaves. The roof projects one inch beyond the ends and sides of the barn. Each side of the roof measures fourteen inches from front to rear and seven and one-half inches high. The small window above the door is two inches long and an inch and a half high. There are four windows on each side, each one an inch square.

The shed is seven inches high in front, six inches high in the back, eight inches from front to rear, and eight inches wide. The opening all the way across the front is six inches high and the siding above the opening two inches deep.

Cut the various parts from cardboard following the measurements given. Draw in the windows, doors and other openings with a pencil and either cut them out with a sharp knife or indicate them with paint.

Fasten the different parts of buildings together with light metal brads and glue. Permit to dry thoroughly; then apply to the entire outside, except doors and windows, a coat of glue and over this sift fine sawdust; when dry paint with a coat of flat white paint. Paint the windows and doors white and green and the roof black.

The same methods of construction as described for the barn are employed here. The foundation of the main part of the house measures twelve by ten inches by ten inches high; the front of wing four inches wide and twelve inches from base to peak. The main roof is fourteen inches long and eight inches from eaves to peak. The roof of the



WINDOWPANE DECORATION IN CUT-OUT COLORED PAPER, DESIGNED BY LEONICE EDITH MATHEWS, RICHMOND, CALIFORNIA

The School Arts Magazine, March 1929

dormer window is three inches high; the chimney is one inch square and sixteen inches high. The garage is five inches wide, eight inches from front to rear and twelve inches high.

Mark doors and windows with a ruler and pencil. Paint the windows white and indicate the many panes by painting in black mullions. Indicate the door hinges, latches, knocker and up and down boards with black paint. For the fence, cut a strip of cardboard three inches wide and shape as shown. Mark hinges and lock of gate with black paint. A piece of cardboard two inches high forms a neat "stone wall" enclosure at right front of the house. Black paint and sand represent stones. "Stucco" the outside of house and the fence with glue and sand. The shrubbery is cotton dyed green and glued fast to the walls and fence.

A Garden Cut-out

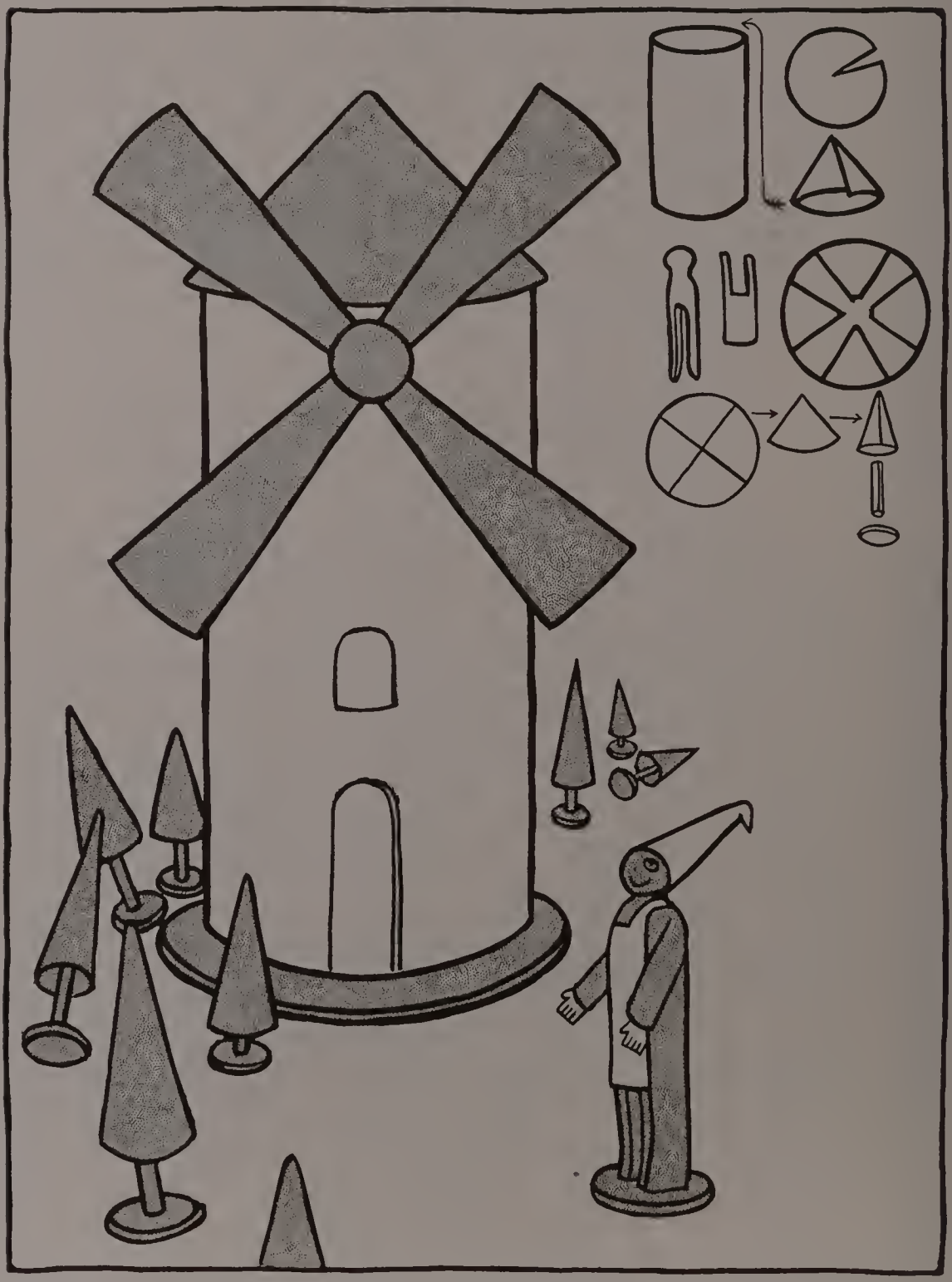
LEONICE EDITH MATHEWS
Richmond, California

MANY interesting results may be obtained in primary art by combining paper cut-outs with water color washes. An entire cutting lesson may be made from various shades and tints. The edges of a wash may not be within the margin, but who can tell that after it has lost its identity in a Japanese lantern, a lamp, a landscape, flowers, or any number of interesting subjects.

The children become interested when they discover how these easy water color lessons are transposed into a poster of interest. Children are as anxious to know where their efforts are leading them as are adults and it is advisable for the teacher to display a finished poster. Then as each step progresses there is a sense of satisfaction and pride that the progress compares favorably with the one on exhibition.

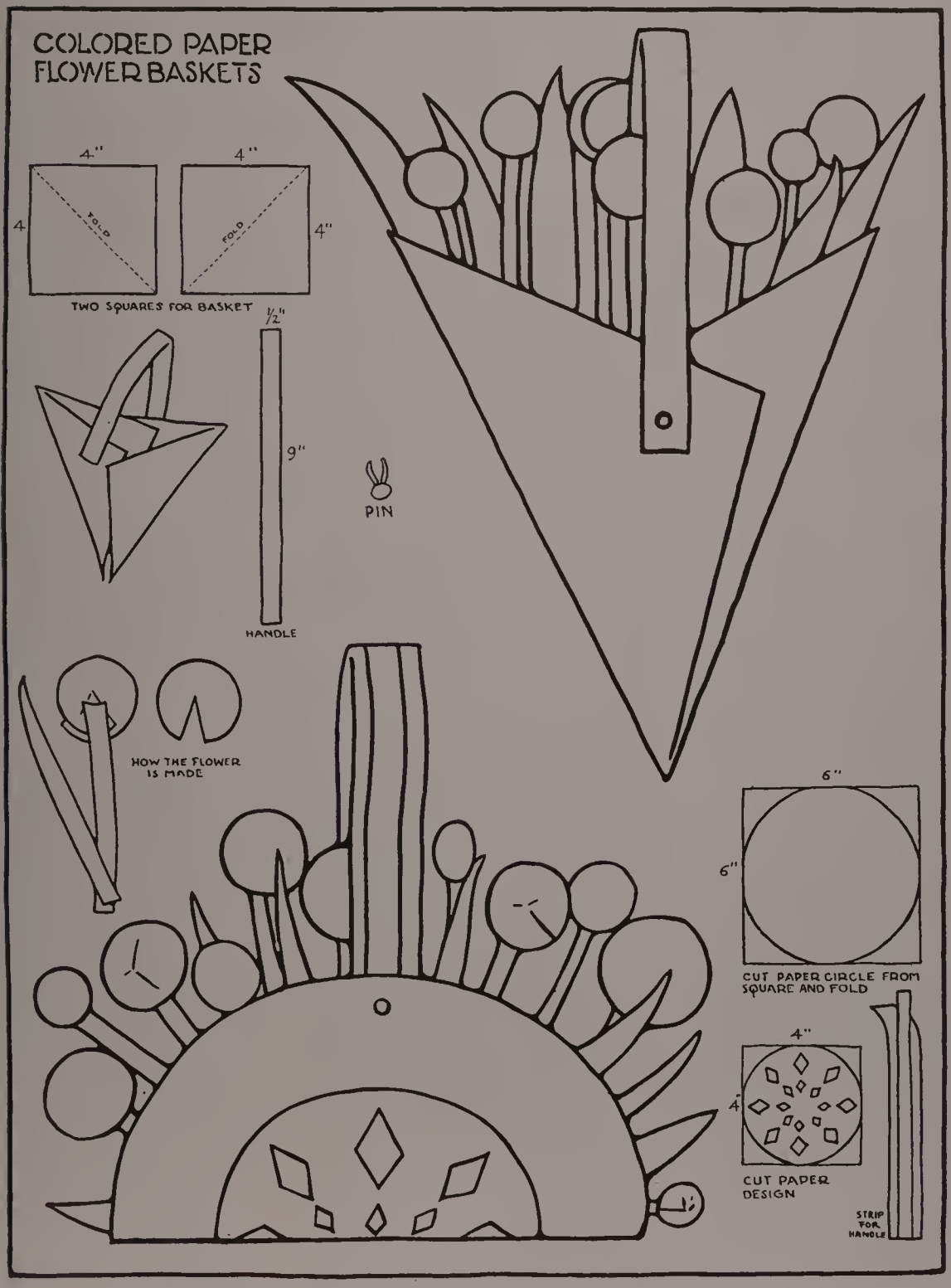
The water colors will prove a boon to the teacher who is limited in an abundance of color paper. However, lessons may be carried on effectively by using the shades and tints of water color.

The accompanying iris flower design for window decorations or a border is made according to the directions on the diagram. The flower is effective in dark purple and lavender or in two shades of blue and the leaves are dark green. The grass in which the irises grow is cut from light green paper. The children should be encouraged to create freedom of curves in working out this garden problem.



MILL-HOUSE IS CONSTRUCTED FROM ROUND PAPER CARTON. THE MILLER IS A CLOTHESPIN. THE MILL-ROOF, TREES, AND MILLER'S CAP CONSTRUCTED IN THE SAME WAY. PASTE PAPER ARMS, APRON, CAP AND CARDBOARD STAND ONTO CLOTHESPIN

The School Arts Magazine, March 1929



COLORED PAPER FLOWER BASKETS, A SPRING GARDEN PROBLEM FOR THE SECOND GRADE, STANFORD GRAMMAR SCHOOL, STANFORD UNIVERSITY, CALIFORNIA

Paper Garden Tools

BESS ELEANOR FOSTER
Supervisor of Art, Minneapolis, Minnesota

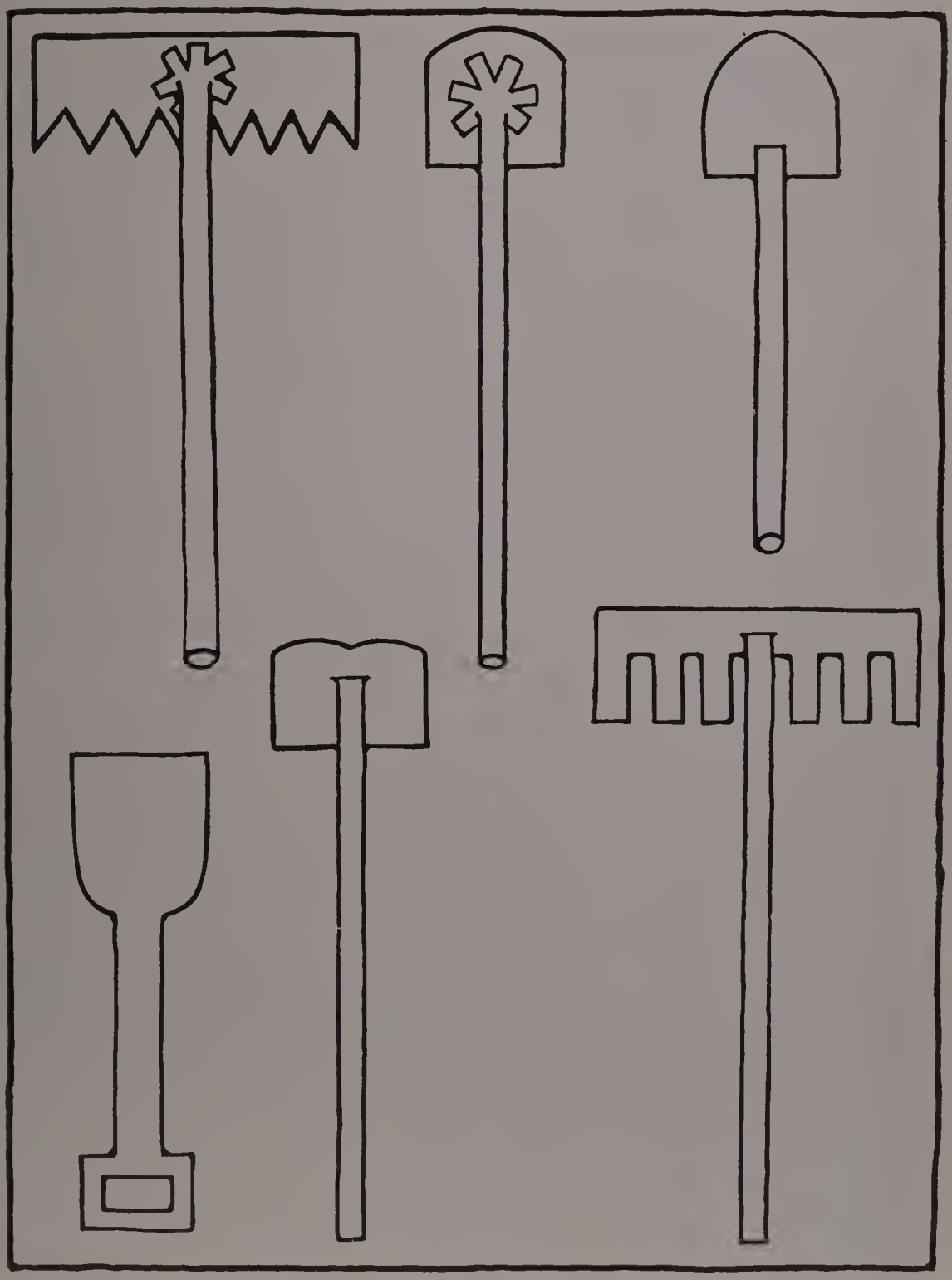
IN THE early spring when Father spends his evenings poring over a flower catalog and his Saturdays and holidays "landscaping" the garden, the little first grade gardener is inspired to make himself a set of garden tools—hoe, rake and spade. Illustrated are two separate sets which he can easily make himself with just a very little help from teacher.

If the small gardeners haven't yet learned to use a ruler the teacher can make working models for the children to copy. For the rake and hoe from the first set illustrated, the handles are made from strips of manila paper two inches wide by seven inches long rolled tightly around a nice long pencil, and pasted along one edge to hold the roll in place. One end of the handle is clipped up a fraction of an inch all the way round like a coarse fringe and these little edges bent back and pasted against the teeth of the rake or the blade of the hoe. The rake teeth are made by folding a stiff paper two inches by three inches in the middle lengthwise and cutting out saw teeth along the open edge of the fold, and the hoe blade is cut from a paper one and one-fourth inches square and suitably rounded for the blunt edge of the blade.

The spade handle is shorter—only four inches long by two inches wide and is rolled similarly around a pencil. Instead of fringing the end, it is clipped up in only two places, and the spade inserted between the slits in almost the same way as a blacksmith puts a handle on a real spade. The spade is cut from a one and one-half inch square rounded off at the bottom edge.

The second set of tools is perhaps simpler to make, the handles being strips of stiff paper or light-weight cardboard seven inches by one-half inch for the rake and hoe and the whole shovel is cut out from a strip five inches by one and one-half inches as shown in the diagram.

The handles for the rake and hoe are inserted into slits in the heads of the tools, and the small edge of the handle which goes through the slit is bent down and pasted so the tiny rake and hoe will lie with the sharp edge and sharp teeth down, the way Father's garden tools lie when he has stopped his work at dinner time. The small hoe may be very attractive with a colored blade, and a little red or green rake is much more efficient than any ordinary tool.



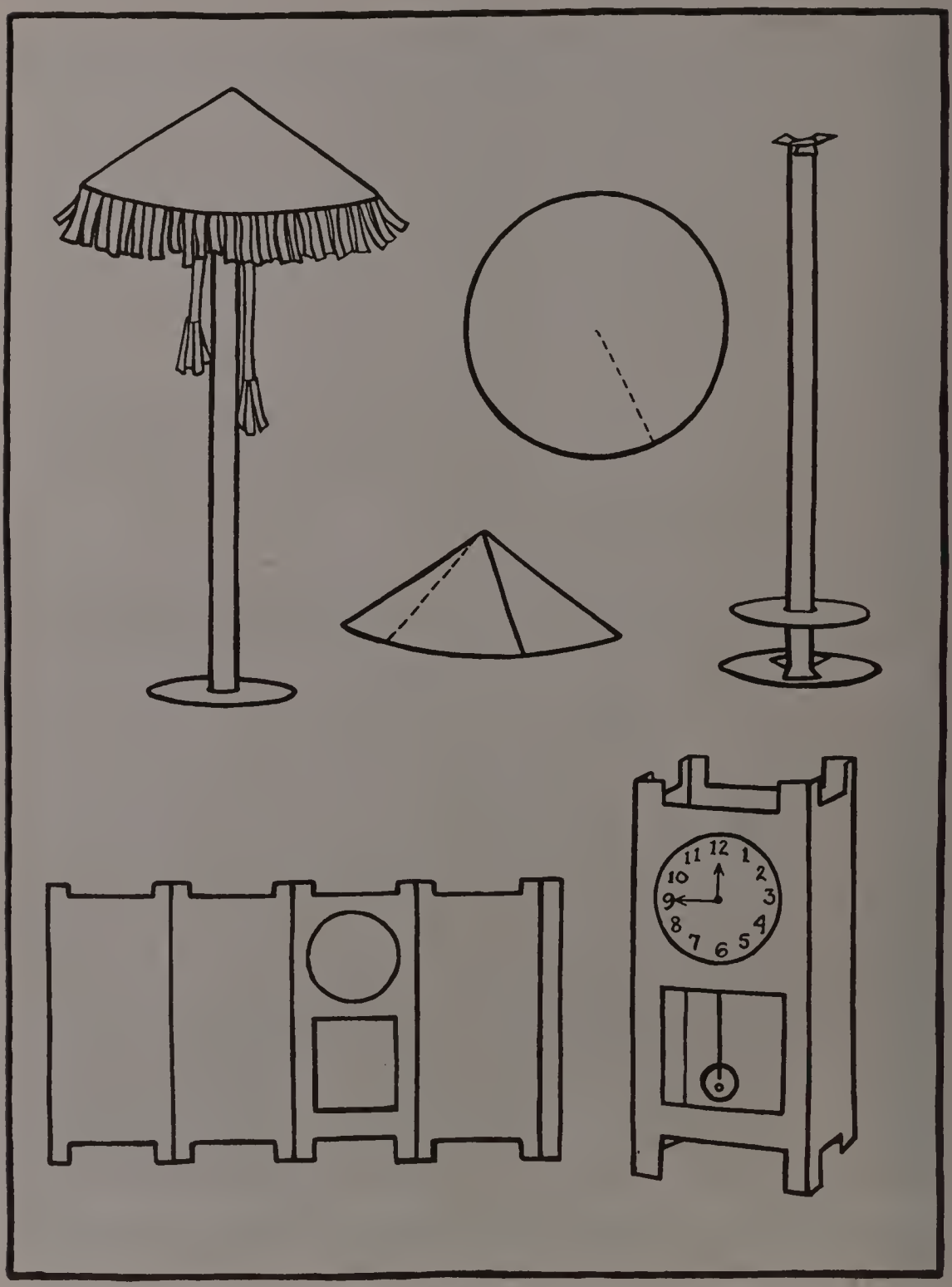
TWO SETS OF PAPER GARDEN TOOLS SUBMITTED BY BESS ELEANOR FOSTER, SUPERVISOR OF ART, MINNEAPOLIS, MINNESOTA

Take a wooden box
Round the top like this
Then from a tin can
cut a side of suitable width and nail neatly to rounded top of bird house
cut hole near top and secure a peg upon which bird can alight.

ILLUSTRATION SHOWS VARIOUS WAYS OF SETTING BIRD HOUSES IN YOUR TREE GARDENS. ALSO HOW TO CONSTRUCT BIRD HOUSE FROM A STARCH BOX AND A TIN CAN TO OBTAIN A CURVED ROOF

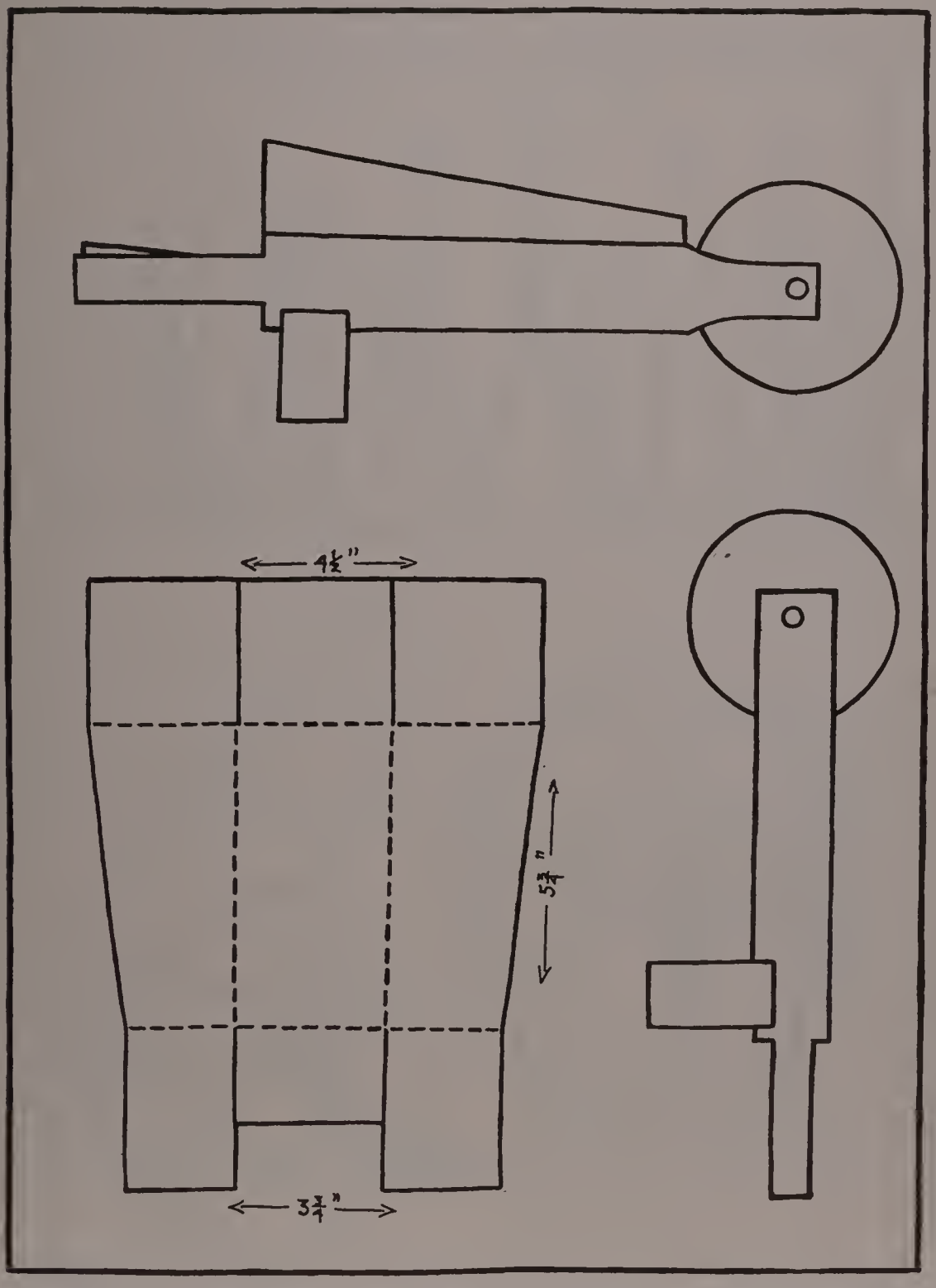
SIX GARDEN POSTERS DESIGNED IN THE ART DEPARTMENT OF CORCORAN SCHOOL, OKLAHOMA CITY, OKLAHOMA

The School Arts Magazine, March 1929

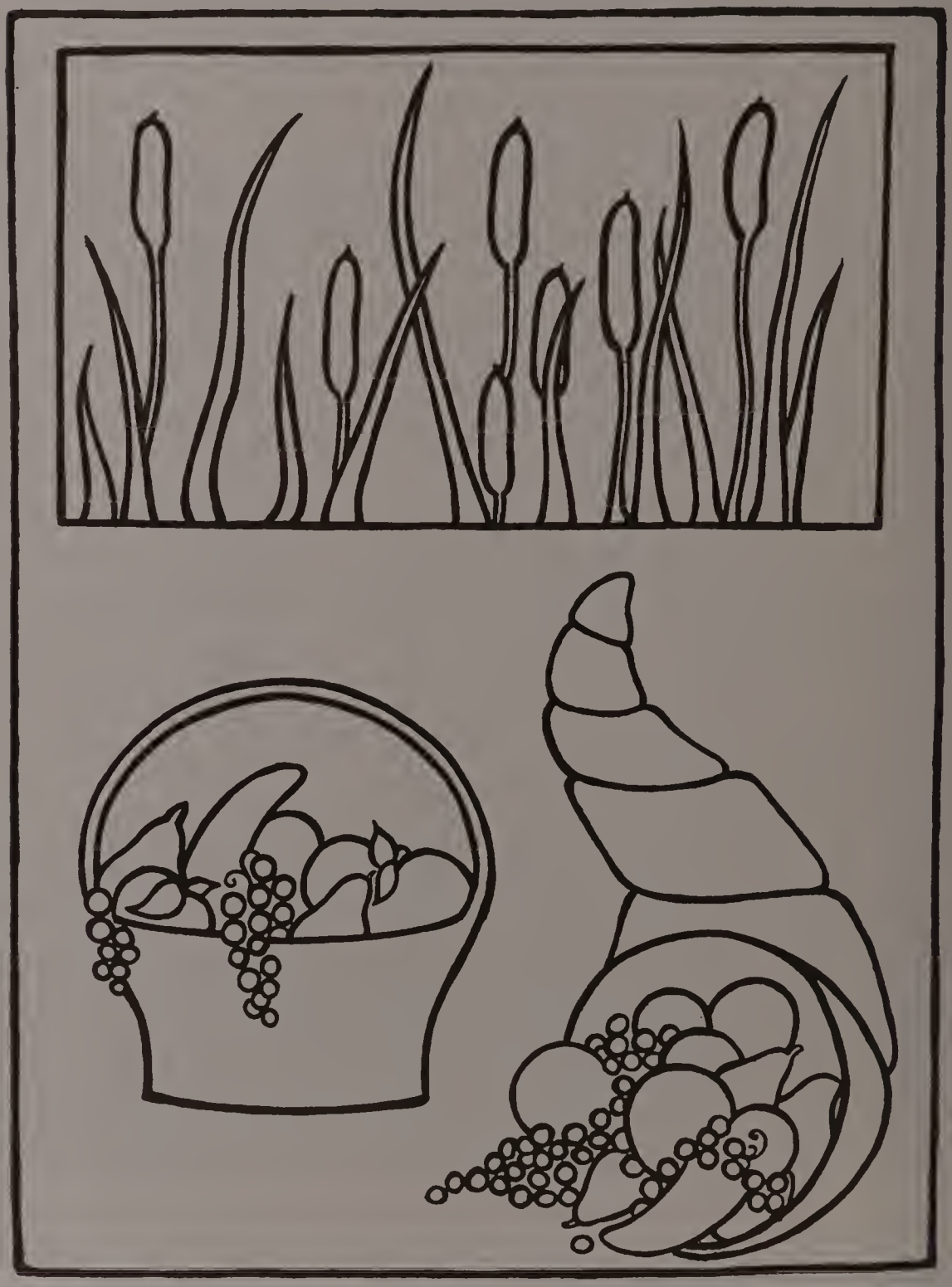


A DOLL HOUSE FLOOR LAMP AND CLOCK FROM MANILA PAPER. THE STEM OF THE LAMP IS A TUBE OF ROLLED PAPER TO WHICH THE LAMP SHADE IS PASTED. THE CLOCK IS FOLDED AS INDICATED AND A BUTTON SUSPENDED FROM THE BACK OF THE DIAL FORMS A PENDULUM

The School Arts Magazine, March 1929



MAKE THE BODY OF THE WHEELBARROW AS INDICATED ABOVE, FOLDING ON THE DOTTED LINES AND CUTTING ON BLACK LINES. THE TWO SHAFTS ARE PASTED TO EACH SIDE OF THE BOX-LIKE BARROW AND THE WHEEL TURNS BETWEEN THE SHAFTS ON AN AXIS OF A ROUND-HEADED PAPER FASTENER



WINDOWPANE DECORATION FOR THE SCHOOLROOM, BY PHILOMENE CROOKS, DULUTH, MINNESOTA

The School Arts Magazine, March 1929

Utilizing Children's Work for Window Decorations

PHILOMENE CROOKS
Duluth, Minnesota

ATTRACTIVE window decorations appropriate for the different months of the year can be made from colored cut-out paper designs. A basket of fruit for the month of September, cat-tails for October, a Horn of Plenty for November, and candles for December have been very successfully worked out by children of the lower grades.

For the fruit basket, the basket was cut from brown tonal paper and the fruits from their own colors of the same kind of paper. The cat-tails and leaves are similarly cut out and are then lightly pasted to the window panes. For variation the cat-tails were cut from children's paintings. They were first painted yellow, then red over that and then the red was followed by a coat of blue, a combination of colors which produces lovely browns and violets.

For the Horn of Plenty again the children's paper cuttings of the various fruits and vegetables can be used. The arrangement of these will also afford interesting lessons in color harmony. The horn is of black or brown tonal paper. Silver paper was used for candle circles with green or red tissue paper for a backgrouud. The candles themselves were from green or red tonal paper, the opposite color to the background being more effective; the flame was of orange tonal paper.

These windowpane decorations add greatly to the festive holiday spirit of autumn and winter, and the children's pleasure in making the room gay and attractive makes such problems intensely interesting to them.

My Garden

GRACE LOWREY DAVIS

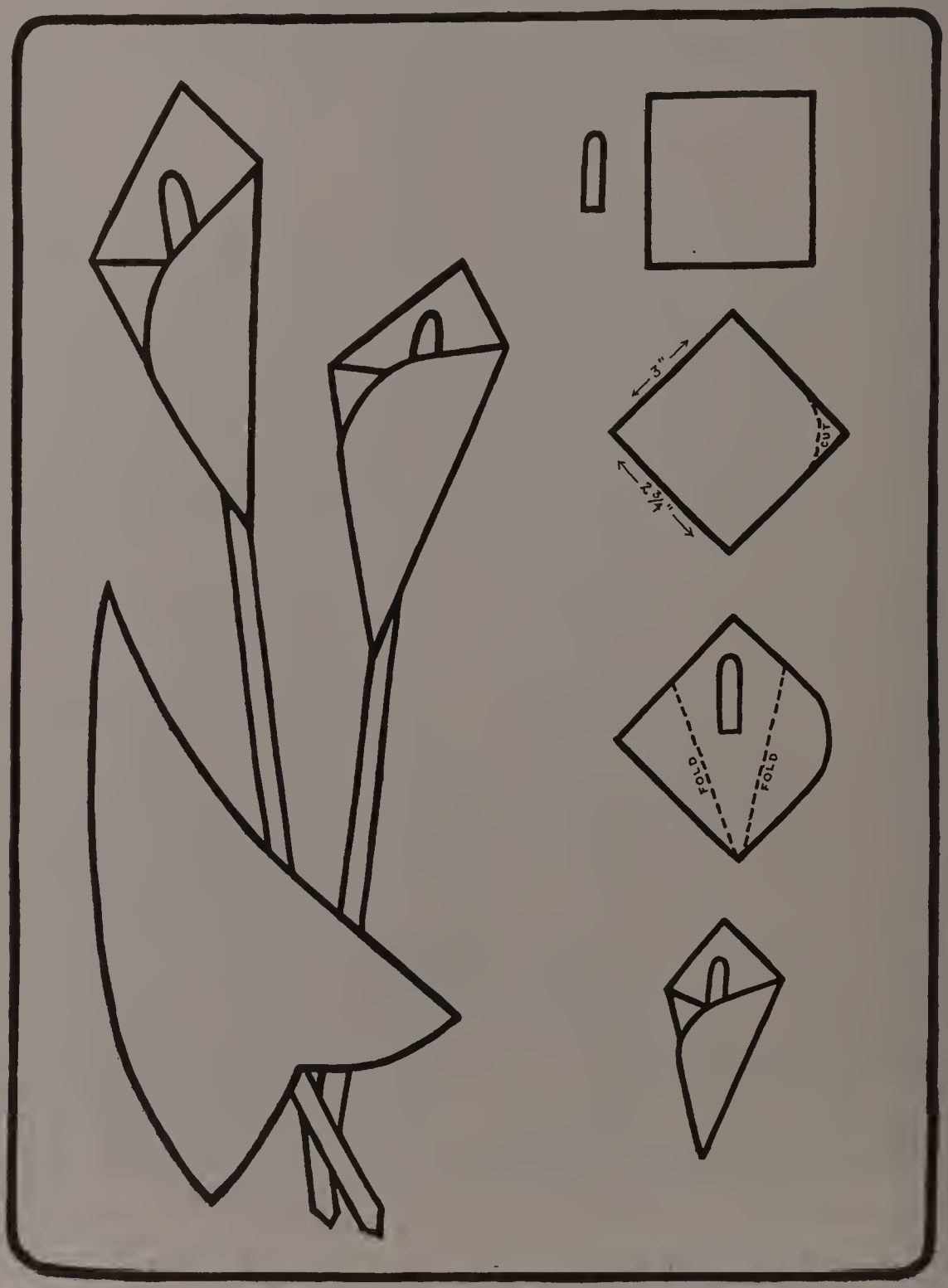
I can shut my eyes and see
Just the garden it would be.

Wallflowers blooming in the spring,
Brown and gold aglow;
Later London pride would come
Neatly in a row.

Brilliant larkspur flashing blue,
White and coral phlox,
Soon to be outgrown and hid
By giant hollyhocks.

These and many more I'd have,
But if not God's will—
I still have geraniums
Growing on my sill.

I can shut my eyes and see
Just the garden it would be.



CALLA LILIES BY HELEN REDCAY SNOOK, NEWTON, NEW JERSEY. THE FLOWERS ARE WHITE, THE PISTILS YELLOW, AND THE LEAVES GREEN

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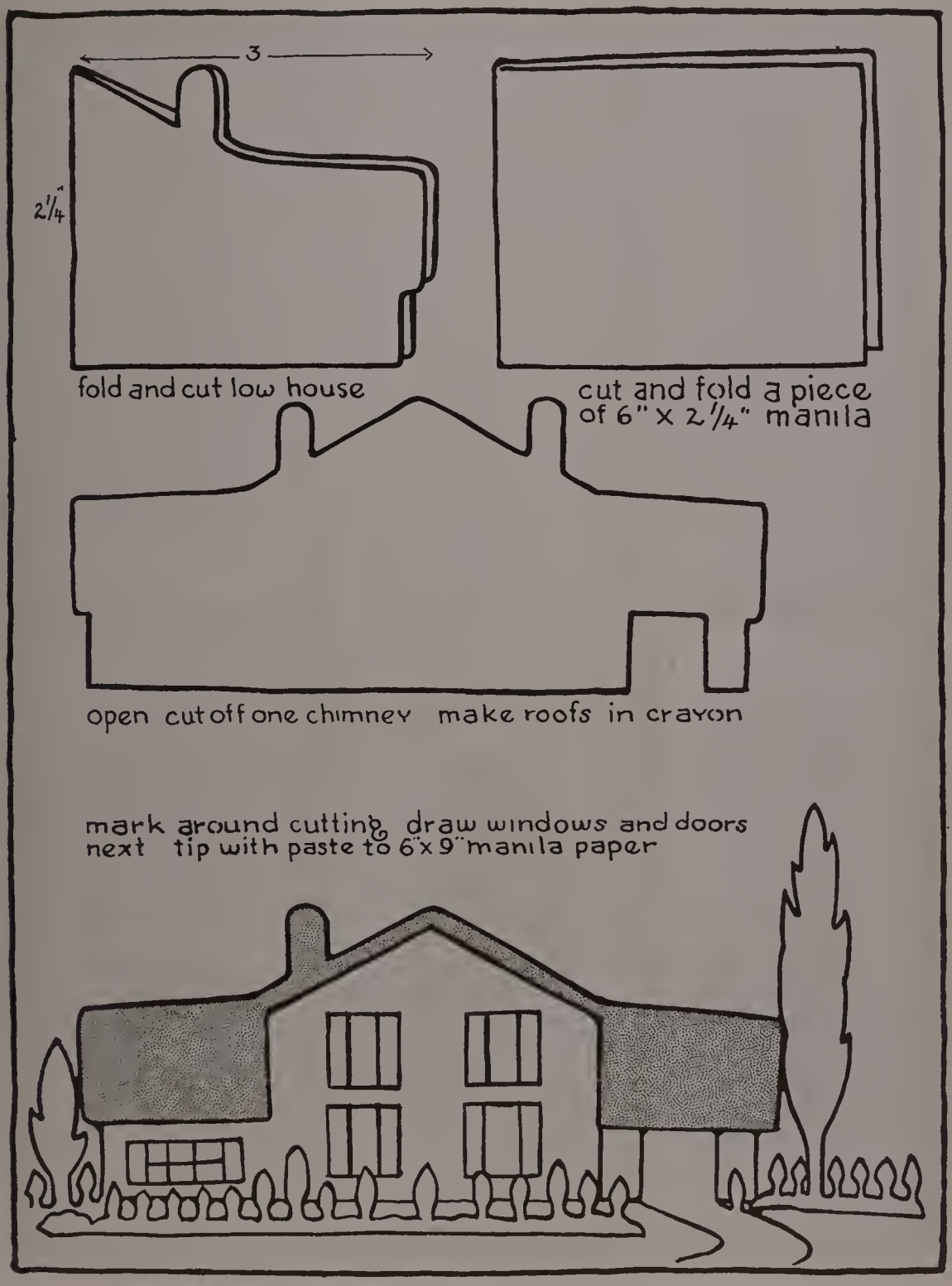

3
2 1/4
fold and cut low house
cut and fold a piece of 6" x 2 1/4" manila
open cut off one chimney make roofs in crayon
mark around cutting draw windows and doors next tip with paste to 6"x 9" manila paper

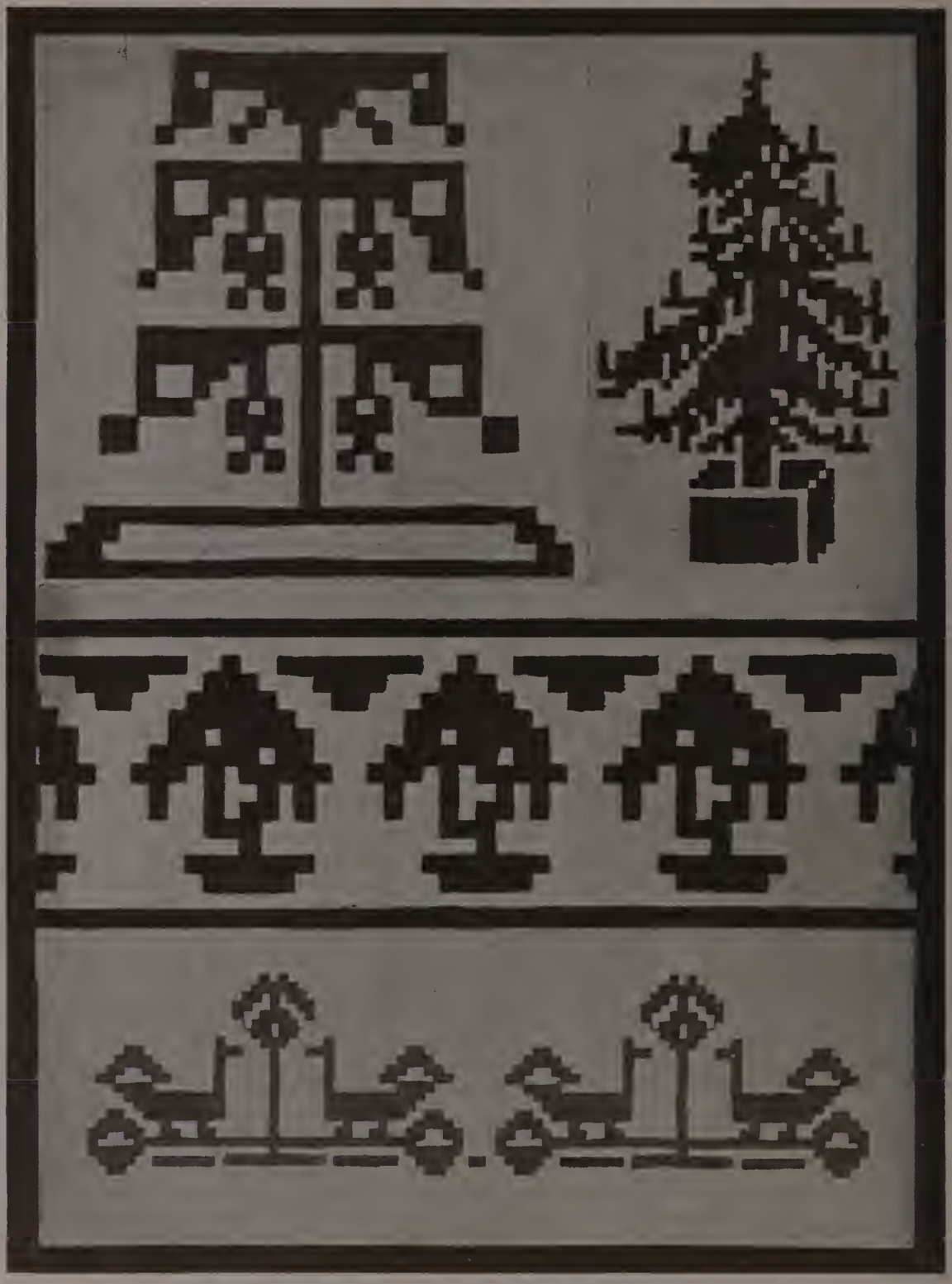
CUT-OUT PAPER PROBLEM BY MRS. ELSIE D. CHARLES, CLINTON, IOWA

CUT-OUT FLOWER DESIGNS FROM COLORED PAPER, AN EXCELLENT SPRING ART SUGGESTION FOR THE YOUNGEST ARTISTS

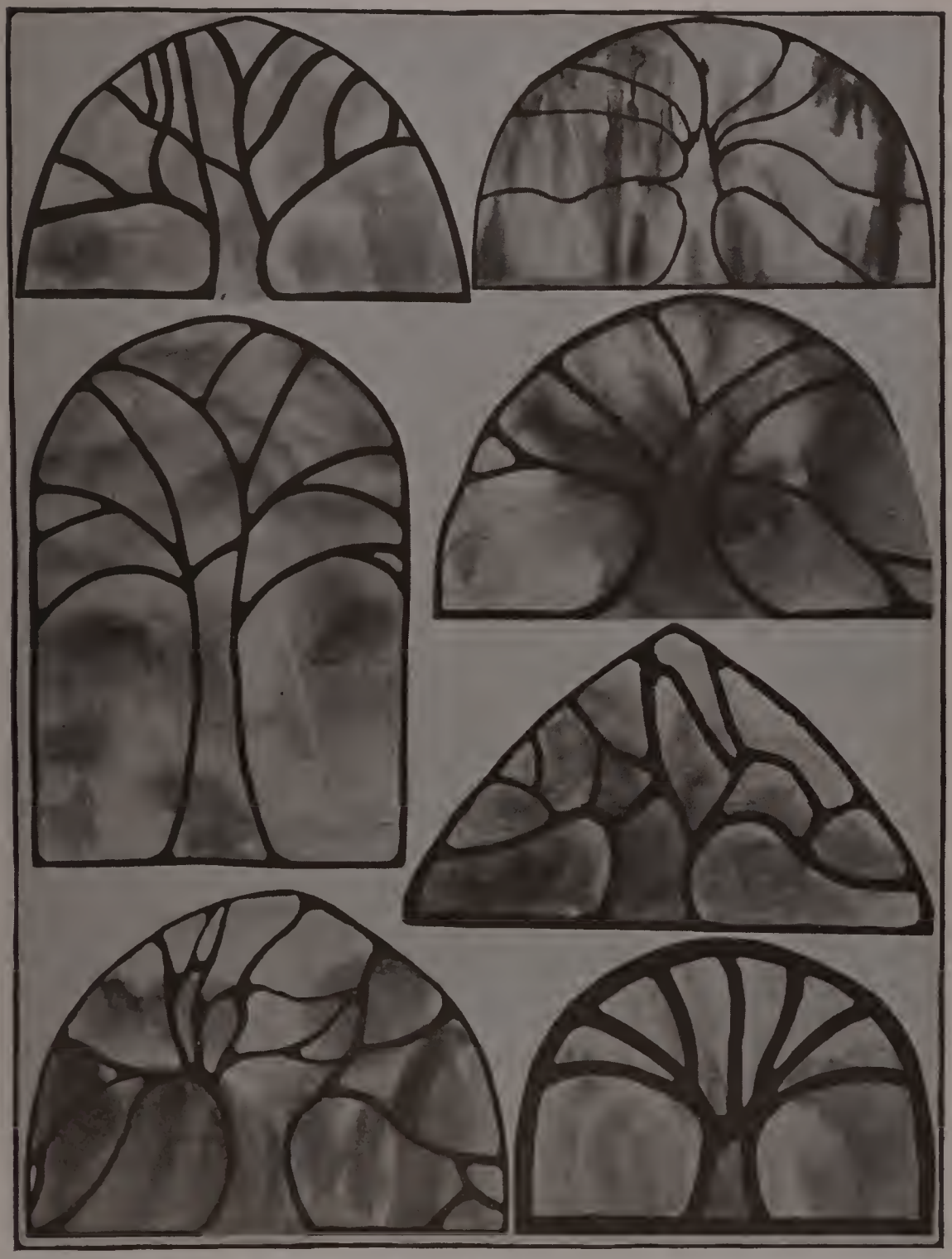
The School Arts Magazine, March 1929

EASTER CARDS IN BLOCK-PRINT FROM ELLA E. PRESTON, ART TEACHER, DAVENPORT HIGH SCHOOL, DAVENPORT, OHIO

The School Arts Magazine, March 1929



WORKING DRAWINGS FOR CROCHET TREES AND BIRDS, DESIGNED IN THE ART DEPARTMENT, LONGFELLOW GRAMMAR SCHOOL, BOISE, IDAHO



STAINED GLASS WINDOW DESIGNS FROM GRAMMAR SCHOOLS OF CLARK COUNTY, SPRINGFIELD, OHIO. THE EFFECT IS OBTAINED BY FLOWING TRANSPARENT WATER COLOR OVER MANILA PAPER WITH A LARGE BRUSH AND DRAWING TREE DESIGNS OVER THE WASH

POSTERS BY PUPILS OF ALICE CAHILL, AHRENS TRADE HIGH SCHOOL, LOUISVILLE, KENTUCKY

Home and Garden Project Picture

EDITH E. GLENN
Fresno, California

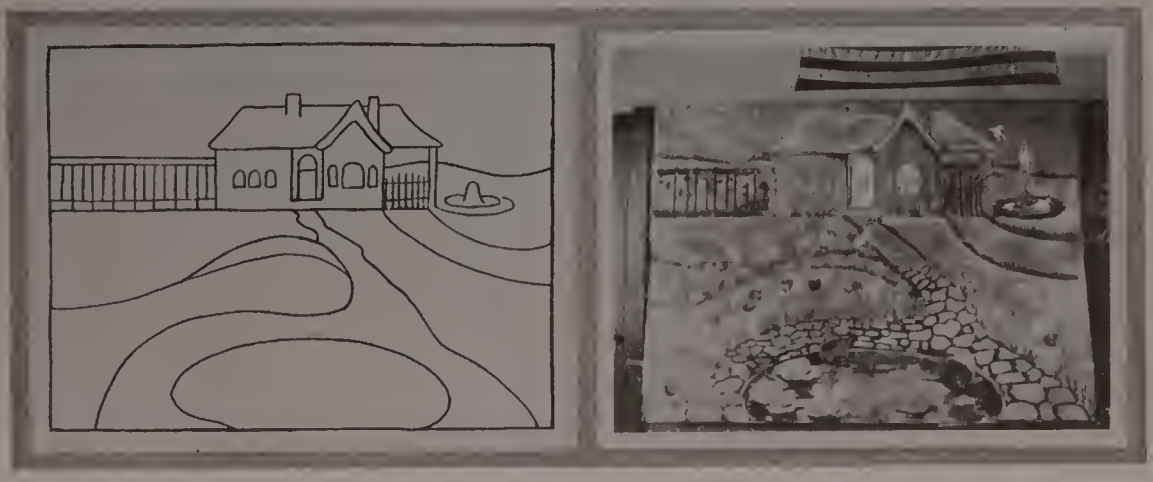
THE home and garden pictures always present innumerable opportunities for art teaching. The subject lends itself to some of the most practical situations for use of art in the home and home surroundings.

The home and garden project illustrated was made by boys and girls of the eighth grade in the San Joaquin Elementary School, Fresno County, California. The approximate time used was twelve hours, distributed as one hour class period per week.

The procedure was as follows: A background was made by pasting two strips of wrapping paper together forming a piece six feet by nine feet. Several miniature sketches were made by members of the class, suggesting various arrangements of homes and garden material. A committee of students worked with the instructor to choose the significant interesting details from the various sketches, combining them, and arranging a graphic plan as in the illustrations. A series of lessons in perspective led the way for the drawing of the details of the picture. Graphic sizes were established for all the different details.

Each child chose the detail he was most interested in drawing, and proceeded to draw it on manila paper. He colored it with strong, bright colored crayon strokes and cut it out of the manila sheet. The articles drawn were a fountain, an arbor, two chimneys, rocks, iris lilies, daisies, a frog, two sets of windows, a turtle, pond lilies, carnations, hollyhocks, swans, a door, Japanese lanterns, grass, pansies, and steps. Upon completion of successful drawing of every detail, the committee of students assembled the parts and pasted them on the background.

The completed picture resembled a painting more than a composite drawing.



WORKING DRAWING AND PHOTOGRAPH OF COMPLETED HOME AND GARDEN PROJECT PICTURE BY EDITH E. GLENN, FRESNO, CALIFORNIA

TREE SILHOUETTES

Silhouettes of trees, ships, churches, missions and castles are very effective and easily made if they are first drawn with chalk on black or dark paper and then cut.

1. With chalk draw the foreground then the tree trunk, limbs, branches and twigs.

2. Using a vertical stroke fill in the foliage in large masses leaving parts of the frame exposed.

3. Complete the drawing being careful to make the pattern interesting.

4. Cut out the form and paste - chalk-side down - to a light background.

Evadna Kraus Perry

SIMPLE TREE SILHOUETTES DESIGNED FOR PRIMARY SCHOOL CHILDREN BY EVADNA KRAUS PERRY, ART SUPERVISOR, LA HABRA, CALIFORNIA

The School Arts Magazine, March 1929

TREE SILHOUETTES FOR EVERY GRADE
T
TREE
PLANT
First Grade: One tree with two limbs. Blark on bright colored background.
Second Grade: One tree with limbs and branches. Letters and background in color.
Third Grade: One tree on colored back ground. Moon and letters a lighter color.
PLANT
A TREE
PLANT
TREES
ARBOR DAY
Fourth Grade: One tree with water in foreground. Two colors and black.
Fifth Grade: Two trees of gray-green on colored background Black lettering.
Sixth Grade: Trees on tinted sunset within circle. Mounted on colored paper.
Seventh Grade: Tree on sunset, made of colored paper circles. Letters may be used.
Eighth Grade: Tree with water, moon and distant land.
Ninth Grade: Trees and moon reflected in water. Two colors and black.
Evadna Kraus Perry

TREE SILHOUETTES FOR EVERY GRADE, EVADNA KRAUS PERRY, ART SUPERVISOR, LA HABRA, CALIFORNIA

FOUR GARDEN POSTERS DESIGNED UNDER THE INSTRUCTION OF KATHERINE J. THORNTON, ART TEACHER, OKLAHOMA CITY, OKLAHOMA

The SCHOOL-ARTS MAGAZINE

TRADE MARK REG U S PAT. OFF AND IN CANADA

AN · ILLUSTRATED · PUBLICATION · FOR · THOSE
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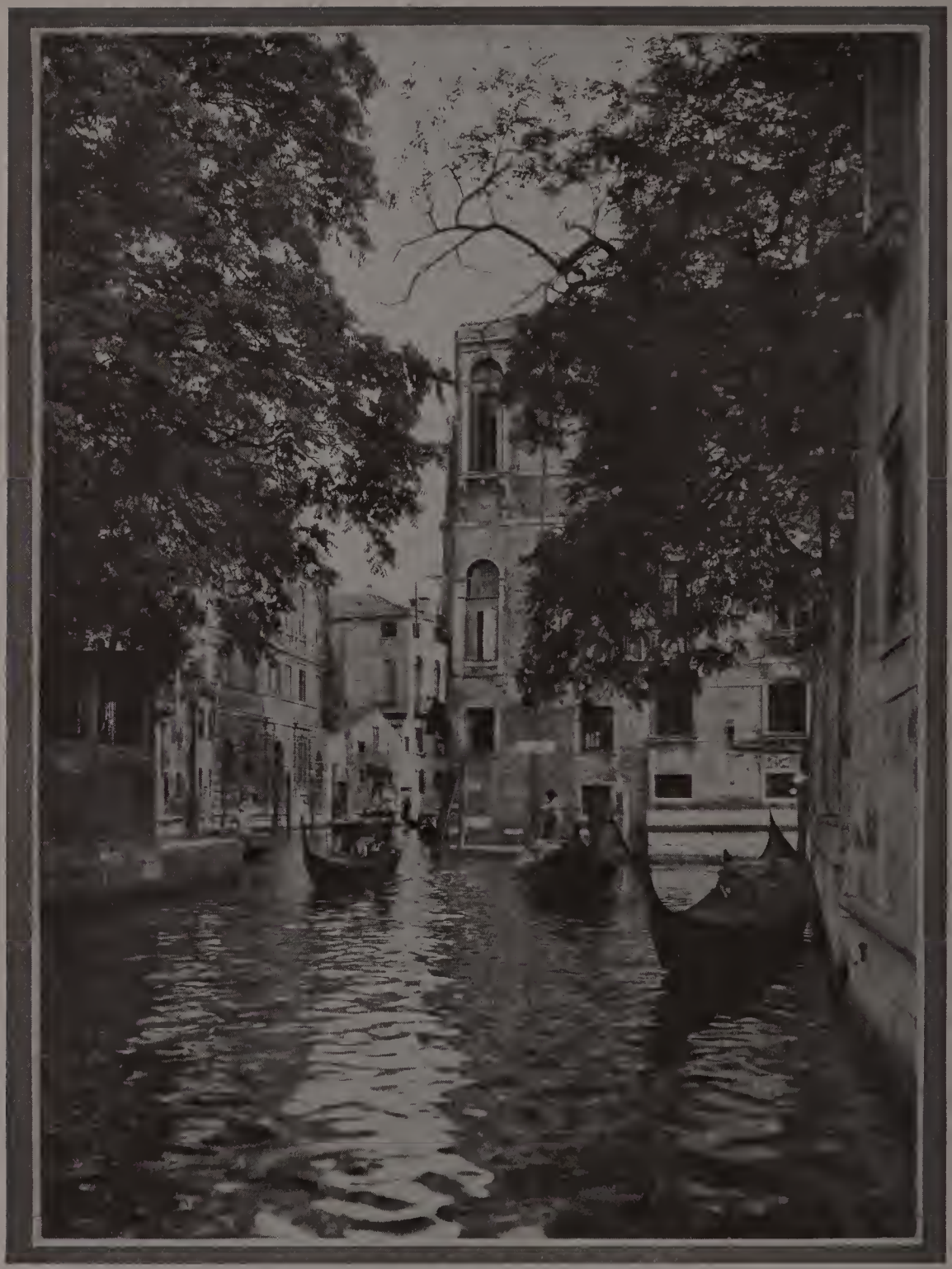

A WATERWAY IN VENICE, A CITY REPLETE IN SKETCH MATERIAL AS WELL AS HANDICRAFTS OF THE PAST AND OF TODAY FOR THOSE WHO SEEK ART ABROAD

The School Arts Magazine, April 1929

THE SCHOOL-ARTS MAGAZINE
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Peasant Art in Czechoslovakia

BEULA MARY WADSWORTH
Assistant Editor, The School Arts Magazine

PERHAPS no people are more noted for their "physical prowess, free spirit, love of poetry, and passionate jealousy of independence" than the Czechoslavs. They are often highly capable along linguistic, scientific and technical lines and almost invariably artistic and imaginative. The combination of these characteristics at once suggest a race of singular vitality.

While accepting the fact that the cities of Czechoslovakia reflect the best of the professional arts of modern Europe—architecture, painting, sculpture, literature and opera, one is rather surprised to discover that the folk arts are the richest and the most interesting of their kind in all Europe. A little study impresses the student with the remarkable natural taste, originality, and technical ability possessed by these rural people. At once the question arises, when and where did the peasant obtain his knowledge of applied and decorative art?

The Slavic race has a long history—1500 years long; one of life and death struggle with the people who surrounded it, with enemies who never succeeded in destroying or breaking the spirit of this little nation. This rugged people at the same time occupied a land which more than any other part of Europe was favored by nature with fertile soil, favorable climate, mountains rich in metal and mineral, and two great entering arteries, the valleys of the Elbe and the Danube rivers. The climax of its history was the formation of the republic of Czechoslovakia at the close of the World War. Its new boundaries include the provinces of Bohemia, Moravia, Slovakia and Ruthenia. Adversity and victory have served to free the spirit.

Down through the centuries a natural artistic quality inherited from the Slavic stock of the distant past and sedulously fostered was transferred from generation to generation. This art becoming deeply rooted in the lives of the people has evolved into a natural unspoiled expression of feeling. An illustration of how closely knit into their lives is their art is found in noting that in rich prosperous districts colors will appear bright and rich while tones produced in the poorer localities are low and drab in tone, in the same manner that their folk songs reflect their sad or joyous moods. The creative spirit of the people as a whole is such that the nature of the art varies from village to village.

Certain it is that influences have determined the trend of design. No doubt the people had ample opportunity to observe decorative art in the churches and castles of their lords, and soldiers returning from abroad naturally brought

CZECHOSLOVAKIAN CROSS-STITCH EMBROIDERY CARRIED OUT IN BLACK ON WHITE. SUCH EMBROIDERY IS USED TO DECORATE THE SLEEVES, WAISTS AND APRONS OF THE PEASANT COSTUMES

back Byzantine and other ideas. These ideas were not imitated. They were sincerely integrated with their own and consciously or unconsciously, blossomed forth as pure native expression.

However, in recent times political and cultural currents emanating from the cities have affected the peasants' art adversely but it is to be observed that the more remote the communities the more faithfully have old traditions been retained.

The study of the differences in Czechoslovakian folk art is made possible because of the fact that every large town and many a small village has its own museum and there are a number of private collections also. It is a country of museums, over three hundred and fifty having been established to preserve the native art. Such museums are recognized as important for the study of the people themselves and their ways of living.

The peasant art of special interest is found in application to the dwelling, furniture and furnishings including ceramics, and in application to dress.

The simple dwelling is built of wood or stone, is usually of one story, and subdivided into three rooms, the living room, kitchen, and storeroom. The wooden house is the more picturesque. The simplicity of its architecture is balanced by the decorative effect of painted designs. These are used to beautify the walls inside and out, especially about the doors and windows. This work is done by the ordinary country woman. She often adapts fine motifs from her embroideries and paints them without the use of preliminary patterns. The man of the family or the village artisan finds expression for his taste and skill in constructing the gables. He arranges decorative effects with laths and combines carving and painting in geometric designs and inscriptions.

The native pieces of furniture of the humble dwelling—beds, chests, chairs, cupboards, tables and wardrobes—are made of soft wood and generally are brightly colored and painted with ornament. The hardwood furniture of the more pretentious house is often ornamented with inlaid decorations.

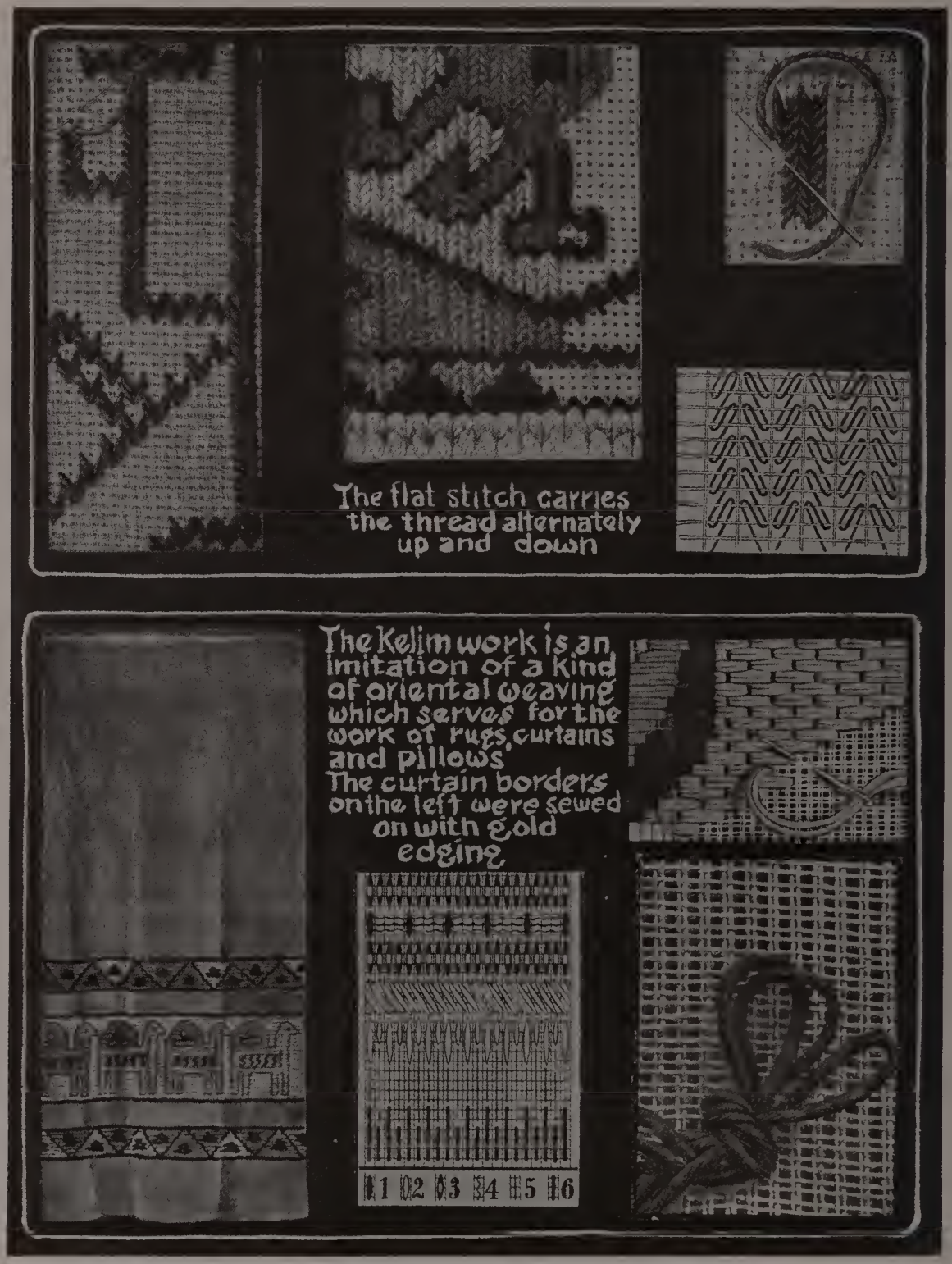
The making of decorated ceramics is an important folk art, especially in Moravia where it has been famous since the eleventh century. The pottery is done by native potters in the small towns. Sometimes the craftsman works at his trade in a room attached to his dwelling. Pottery is also done on a large scale in certain places and the wares carried far and wide by itinerant traders. The ornamentation of the pottery is the work of the people. The better pieces form an important part in the interior decorations of the homes. The fabrication of Majolica is also a prominent industry. Dishes, plates, and jugs, ornate and luxurious in character, are used in connection with festal occasions or purely for oranamental purposes. Various kitchen utensils of wood furnish a medium for the appreciation of the wood carver's art.

The greatest field for individual art expression is in relation to textiles for purposes of costume or household needs. The fabrics and the various articles are made in the home. Styles of dress in localities near the cities frequently show the influence of modern modes; however, in the more remote sections, especially in the eastern parts of

CZECHOSLOVAKIAN COSTUME AND APRONS SHOWING PEASANT EMBROIDERY

GERMAN CROSS-STITCH NEEDLE WORK AND WORKING DESIGNS. THE DESIGNERS USE CRAYON OR WATER COLOR TO INDICATE COLOR PATTERN ON SQUARED PAPER. THE NUMBERS REFER TO COLORS, BLACK, RED AND YELLOW

The School Arts Magazine, April 1929


The flat stitch carries the thread alternately up and down
The Kelim work is an imitation of a kind of oriental weaving which serves for the work of rugs, curtains and pillows
The curtain borders on the left were sewed on with gold edging
1 2 3 4 5 6

THE UPPER PART OF THE PHOTOGRAPH SHOWS THE FLAT STITCH AND ITS APPLICATION THE LOWER PORTION SHOWS THE KELIM WORK INSPIRED BY A KIND OF ORIENTAL WEAVING

Slovakia, the traditional native form of dress is being preserved. The style of dress varies according to locality; often every little village and valley adopts its own style of dress. On Sundays and festive occasions the rainbow-hued apparel of men, women and children creates a most picturesque riot of color. Embroideries and laces adorn caps, head shawls, neckerchiefs, aprons, bodices, belts, sleeves, full skirts and ribbon decorations of the feminine wearers, while the men proudly appear in embroidered trousers, hat bands, and vests, with shirts ornamented with thread drawn work.

The country woman, particularly in Slovakia, has reached a perfection in the use of geometric and curved line ornament (Plate 1) in embroidery and in combination of colors that excels anything of the kind to be found elsewhere in Europe. In these embroideries as many as twenty different species of stitch have been found characteristically mingled according to fancy. Where the embroidery is done with silk of one color, the stitches are piled up, to give a plastic or relief effect. Another exquisite and laborious process is knot-embroidery (allied to the French knot) designed to cover the fabric with a color slightly different from the base fabric, leaving lines which form a fine and intricate pattern. Among others is the herring-bone stitch, the flat stitch (Flachstich), and satin stitch (Platt-stitch). The designs in some localities are roughly drawn with a pencil on the material but more often the worker follows her fancy without such preliminaries. In the display of children's work at the recent International Art Congress and in the pattern books seen in the shops the planning of designs on graph paper was usual. The dyes in the past have been purely vegetable dyes extracted from the plants by the woman herself. It is regrettable that modern influences are bringing into use mineral dyes of inferior quality.

The most ancient and national productions are things connected with the household such as bed linen, bed curtains, towels, and coverlets involving the use of laces and embroideries. Fine multi-colored pillow lace sometimes involves the use of gold and silver thread. Weeks and often months are required for the execution of a simple piece of work. Larger pieces are generally carried on by several female workers.

Not only laces and embroideries form the main decorative elements in dress and household accessories, but the craft of decorative weaving plays a noteworthy part. This art is applied to carpets, bags, aprons and many other articles.

"Educated people have something to learn from the sobriety and restraint of peasant art. The lesson it teaches is that art is not to be desired at any price but only when it is prompted by a vital motive or some special occasion. It is then, perhaps, that peasant art may serve as an example and model for a really living and personal exercise of the artistic faculty . . . The spirit underlying peasant art is the spirit which should animate us in our work and inspire a sincere and earnest devotion to even the smallest labor of our hands; our art should be as deeply rooted in our lives as peasant art in the lives of the people."*

*"Peasant Art in Austria and Hungary," by Holme.

THE HILL TOWN OF ASSISI CLUSTERS AROUND AN OLIVE COVERED HILL WITH AN OLD MEDIEVAL FORTRESS LOOKING DOWN FROM THE HIGHEST PART. OLD ITALIAN CYPRESS GROW ON THE STEEP SIDES FROM WHICH MAY BE SEEN THE CHURCH OF ST. FRANCIS AND A VISTA OF RIVERS AND STREAMS, MOUNTAINS AND VALLEYS

Art Rambles Abroad

The Italian Hill Town of Assisi

PEDRO J. LEMOS
Editor, The School Arts Magazine

OF ALL the quaint towns in Italy, the hill towns more than others appeal to artists because of their setting. Built in medieval periods to meet defensive needs these hill towns remain in many localities much the same in appearance as they did when the crusaders with their retinue of armored horsemen clanked through the stone gateways across the valleys on their sacred conquests. And the same gateways and sometimes even the gates stand today, mute but impressive messengers of an age of civic beauty of a long-ago yesterday.

The growth of these towns began possibly by the building of a palace or monastery home for a feudal master. Here behind moat and drawbridge, behind bastions and massive walls, portcullis and hot lead, the lord of the hill looked down on all approaches and could question the advance of every newcomer to know who was friend or foe. And as provinces warred upon each other, and town fought against its neighboring town, and families slew each other, it was only natural that many seeking protection and safety in numbers clustered around the fort-like palace or militant monastery and thereby was born another hill town. Even the original zig-zag roadway that a pedestrian or climbing horse follows as it climbs a hill is still evident in these hill towns today, excepting that now it is flanked by houses and churches, by stone walls and fountains. And it is these zig-zag roads that charm the artist today as with every vista upward he finds unfolded new pictures for his sketch pad.

With the change of life from the medieval span of church and conquest to the period of industry and speed many a hill town's individuality has died. Today one may approach a hill town encircled in a hoary stone wall ages old only to find that its outer appearance is false clothing, for within will be found a bustling population and honking automobiles, with never a sign of the days of old, or the days of primitive doings.

To find a city or town behind ramparted walls with the atmosphere of medieval days still over it, with inhabitants contentedly living the picturesque customs of the past, is a real find for the artist who rambles abroad. Such a place is Assisi in Italy—the Assisi of Saint Francis, that marvelous monk whose life did so much to bring beauty into art and into religious living.

Assisi in the province of Perugia (how it abhors this subservience to its ancient enemy city) is set upon a protruding hill behind which rises a bold barren group of mountains. But a short distance from Perugia in central Italy, it is easily reached en route between the much travelled cities of Rome and Florence.

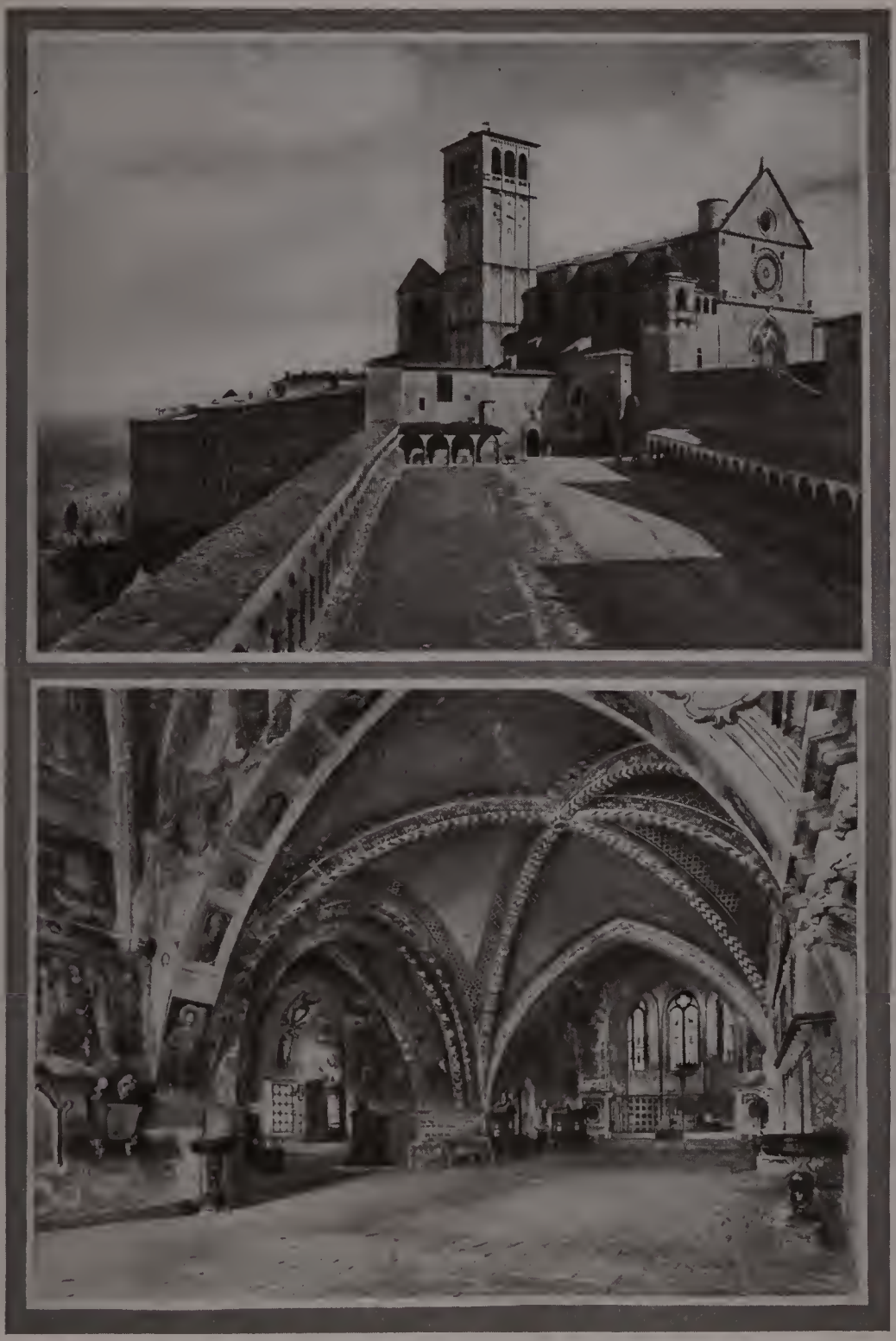
Set at a distance from the railroad station a journey by auto or carriage is necessary before the old walls of Assisi are entered. This distance from the railroad is a great benefit and of advantageous influence toward keeping alive the old influence or age past quality that hovers over Assisi today. For how could the calmness of Saint Francis continue if the rumble of locomotive or the conductor's signal horns should interrupt the chime of the ever-ringing church bells and the voices of the evening vespers. It is said that the wildest spirits and contrary natures if in Assisi for a while come under the calming and contented influence of the town and depart changed beings. And I am half inclined toward believing this miracle change for I have seen the fiery temperamental Roman chauffeur become a changed man within the gates of Assisi. Met at the railroad by two auto busses each driver claiming us as his passengers, remonstrations between these men increased to hot words and to fist blows. A gendarme's arrival and intervention separated the quarrelers but did not cease the hot words, which fairly sizzled in a flow like rippling lava from our driver as long as the other driver was within sight and then for a half mile more. But behold, the next day the same man when within the fold of Assisi became meek and quiet and after taking us calmly to visit the Hermitage of Saint Francis presented the women folks of our party with a beautiful bouquet of lovely crocus which he had picked from the wild hillside gorge.

Thus is the influence of Assisi, or was it the distance from the railroad that helped? I will leave the answer to any traveller who has been in Italy and knows the Italian railroads.

The first time we visited Assisi the program permitted me to remain but a short time. We were like the two Americans who are described as limiting themselves with ten minutes to do Westminster Abbey, the problem being solved by one member running around the outside while the other did the same on the inside. Likewise we did Assisi up by arriving in the late evening of one day, visiting the church all next morning and leaving after lunch. It was one of those tantalizing visits to a place that breathed so much more of outdoor, everyday living art than could be found in prescribed ecclesiastical forms of art that I always planned to visit Assisi again.

Assisi is really a place of so many interests that any visitor should stay at least three days to see and appreciate. Assisi is a pilgrimage center for thousands of devotees each year who visit this quaint spot because of its association with St. Francis, the founder of the Franciscan order who was born at Assisi in 1182. The story of St. Francis is an exceedingly interesting one and every artist should be familiar with it before visiting Assisi, for it will give the necessary background to every association while there. The church is a large structure in the Pointed style and was erected between the years 1228 and 1230.

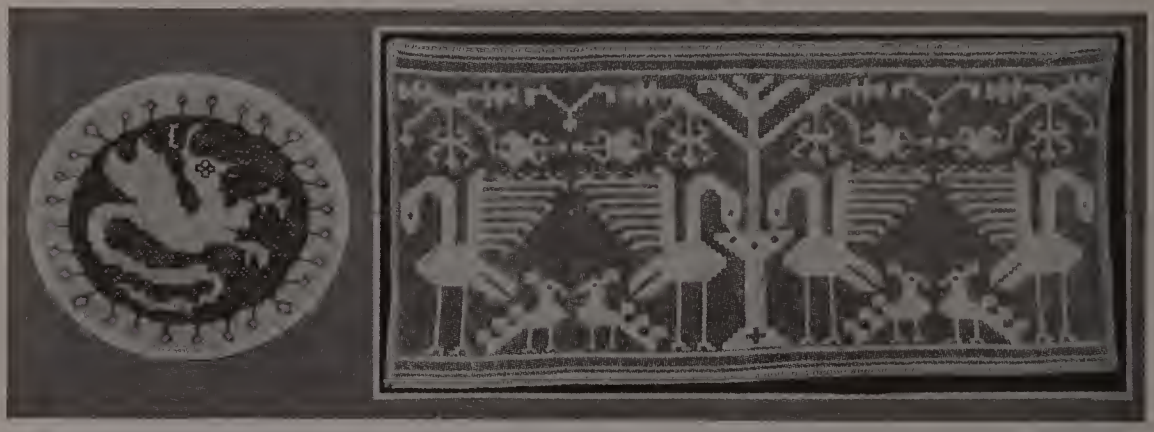
St. Francis lies buried in a crypt below the lower church where his remains were discovered after being lost for many years. The lower church is low vaulted, gloomy, silent, and the visitor naturally

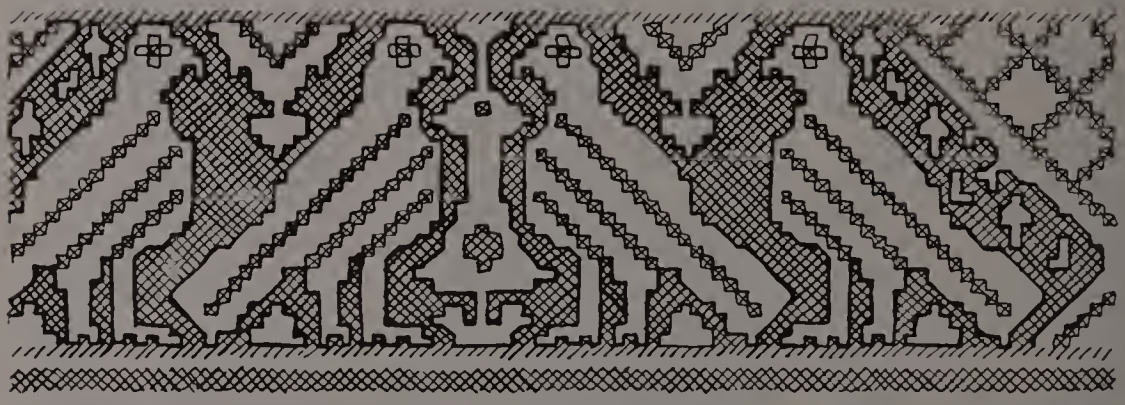


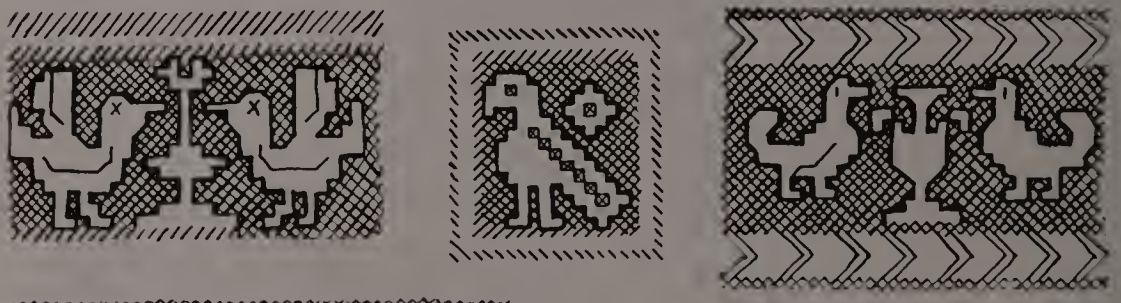
THE CHURCH OF ST. FRANCIS AT ASSISI IS CLOISTERED WITH APPROACHES TO PROTECT THE MANY PILGRIMS FROM SUN AND STORM. THE LOWER CHURCH IS VAULTED WITH BEAUTIFULLY ORNAMENTED ARCHES WONDERFULLY DECORATED BY GIOTTO

THE OLD HERMITAGE OF ST. FRANCIS IS THE BEAUTY SPOT NEAR ASSISI WHERE A PLEASANT YOUNG MONK GUIDES VISITORS THROUGH THE SIMPLE BUT PLEASANT AND ARTISTIC RETREAT USED BY ST. FRANCIS SEVERAL HUNDRED YEARS AGO

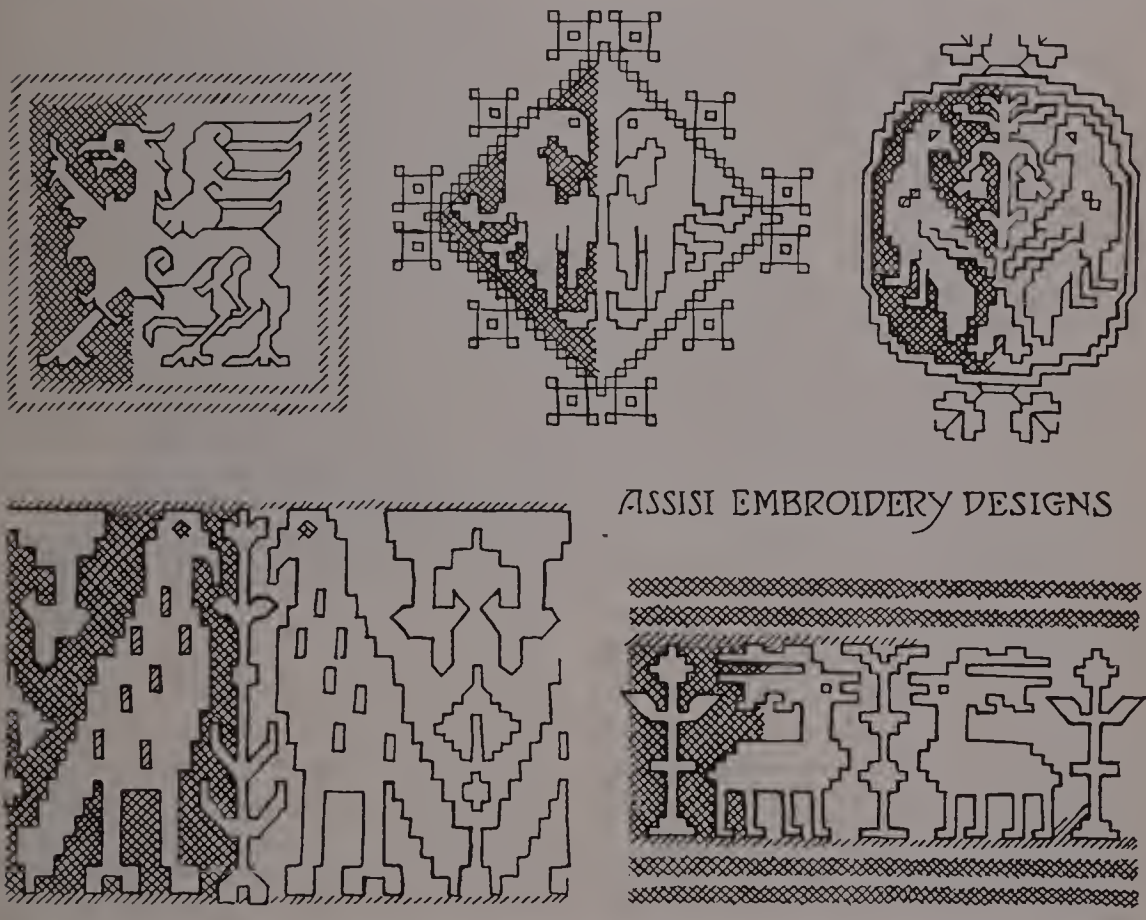
THE WOMEN OF ASSISI CARRY COPPER WATER VESSELS THROUGH THE STONE-DAPPLED STREETWAYS FROM THE FOUNTAINS, CHATTING WITH FRIENDS AND NEIGHBORS AS THEY COME AND GO







THESE DESIGNS OF ASSISI PATTERNS ARE HANDED DOWN FROM MOTHER TO DAUGHTER. TOWELS AND ALTAR CLOTHS MANY CENTURIES OLD SHOW MUCH OF THE SAME PATTERNS AS THOSE USED TODAY



GROUPS OF WOMEN AND GIRLS OF ASSISI, OUT OF DOORS OR ON THE STONE STEPS OF THEIR HOMES, EMBROIDER THESE PATTERNS OF THE BIRDS AND TREES OF ST. FRANCIS ONTO LINENS

walks along toward the transept where more light reveals the sparkle and color of the wonderful Giotto decorations. Here Giotto, inspired by the departure and changes of the new creed of St. Francis, painted real types of Madonnas with human postures. No more was art to be prescribed and set along the Byzantine lines, or to be only a set of colored designs. From the time of Cimabue with his upper Assisi church decorations through those of Giotto, church decoration has become increasingly natural and less formal, less decorative and less applied to the surface on which they are placed.

In contrast to the quiet designed, unemotional but reverent, correlated Byzantine decorations, the church decorations have become increasingly active, over-pictorial, detracting and emotional as time has passed. The quiet, symbolic, stoical but deep reverential worship of the first Oriental Christians has been replaced by the brilliant, active, emotional worship of the Latin Christians. The lecturers on art and the authors of art history still continue to decry the static qualities of the first Christian church decorations and are enthusiastic over the later natural qualities of painters of the medieval centuries. To the artists who have actually painted and have experienced the projects of decoration, the beauty of the Byzantine artists has never been equalled in more modern works excepting by those who have followed similar ideals. Perhaps it is for this reason that the wonderful decorations in the crypt of Cathedral of Montecassino, Italy, recently done by a group of Benedictine monks in the Byzantine-Coptic manner, are attracting so many artists from all parts of the world.

Enough, however, of the church at Assisi; dominating and picturesque as it is, let us go through the arched streets that lead to the fountains and squares and sunshine and air and see the peoples of today.

Out through the gates, down the road by the olive orchards or over the mountain road to the retreats of those who must live in the open spaces or mountain lands above Assisi, there we will find art and life of today and of the days to come, and let us not argue over art of the dead past.

As we walk along the narrow street leading from the church we find everywhere the walls built of the hard, slightly pink stone to be found only in Assisi and bearing the wear of time much better than the mortar placed between it. Our first walk will take us to the central square which is reached through winding streets, through overhanging arches. The town is a hill town in structure as well as name for excepting the square there is not a level space elsewhere. Flowers and garden plants grow in every possible corner, and even find foothold in the dirt-filled niches of the century-old walls.

As we look down cross streets we see young Assisi girls or women embroidering cross-stitch towels, bags and coverlets and as we step up to view their work they show us their handicraft. The linen material, either natural or bleached, is decorated with beautiful patterns symbolizing the birds, trees and forest creatures that St. Francis loved so well. These designs are cross-stitched in light blue, dark blue, orange and red thread and visitors to Assisi purchase many of them. It is a common sight to find a busy, happy group of women

ASSISI WOMEN BUYING PEASANT-MADE POTTERY IN THE MARKET SQUARE LOCATED AT THE BASE OF THE TEMPLE OF MINERVA, AN OLD ROMAN TEMPLE BUILT FIFTEEN HUNDRED YEARS BEFORE ST. FRANCIS WAS BORN

seated on the shady side of a street in Assisi working on this delightful peasant handicraft. Some may be busy with spindle and whorl, another reeling the finished thread or embroidering the design. Too, many a home has its loom where the cloth is woven ready for the embroidery. These embroidery designs are centuries old and are continuations of those woven into the loom productions of years ago. Lucky is the artist who can find and purchase any of the weavings of long ago, as few are to be found today.

Ahead of us we see a woman barefooted but with graceful step carrying two empty copper vessels to the fountain and there to one side of the street is a lovely wall fountain lovelier than many church altars. This fountain, the Fonte Marcella, designed by Gaeazzo Alessi, is visited all day long by the women and children who carry water from it to their homes. We stop for a minute at the copper shop next to the fountain where the friendly coppersmith nods and keeps on hammering the water bowl he is making. As we walk on toward the Square or Piazza we stop again to visit an interesting shop to purchase a wood carved panel of St. Francis or a table runner of quaint birds set between even quainter trees. We step aside to permit a group of costumed peasants, pilgrims from the south of Italy, to walk by carrying their lunch baskets on their heads. And down the street comes the woodcutter with his donkeys each laden with a heap of brush for the bread-oven fires. And as the little cart loaded with melons goes by we follow it up toward the central square or Piazza.

At the Piazza we find another fountain circular in form at the juncture of two roads entering the Piazza, one leading downward and the other upward. Here are more folks filling their fine copper water vessels with water, children

drinking from the running water, and above the group are flying circling pigeons while a few pigeons drink from a higher basin of water all their own.

To one side of the Piazza is the temple of Minerva, an old Roman temple which Goethe once visited and liked so much that he left without visiting anything else, lest his impression be marred by other associations. This building is composed of six beautifully proportioned columns of Corinthian design supporting a graceful pediment. Surrounded by medieval buildings this old temple reminds us that Assisi was an important Roman colony fifteen hundred years before St. Francis was born.

Opposite the Roman Temple, now turned into a Christian church, we can walk down an interesting street particularly known for the building once the home of Quintaville, a man of wealth who gave up all and joined St. Francis and his work. This street, medieval in structure, truly old in every detail, carries us back to a period far from the traffic crowded streets of the present century. As we return by another route to our albergo or hotel we see the valleys far below with the farm houses, many with threshing floors and haystacks and we see ox teams returning from a long day's work.

Tomorrow we will visit the little Hermitage where St. Francis found retreat. A quiet, pleasant young monk will guide us through the different small but interesting rooms. The tree where St. Francis preached to the birds is now a very much grown up tree, and borders a gorge along side of which a road leads to a beautiful walk and outside chapel.

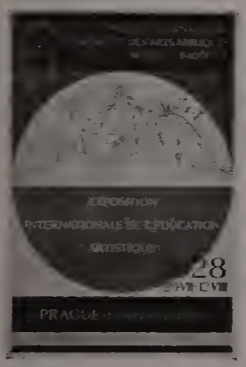
And the next day we will sketch down the road and include the old Roman bridge from the opposite side of which we can see the hillside with many a tree and haystack and farm house, above all of which the ramparts of Assisi tower as they have for many a year.

Another day we will visit the building so intimately connected with the life of St. Clara with its fine old refectory and enclosed court and stone carved entrance. Then there is the old St. Peter's Gate through which the farmers and potters drive their donkeys laden with wares for the market near the Piazza. We will go and follow the pottery brought from a potters' kiln in the valley and purchase several of the pieces which are excellent in form and made for everyday use in the Assisi kitchens.

And with many a sketch of this quaint hill town in Italy, sketches that will keep alive for us this medieval spot that keeps on in slumbering medieval ways, we will reluctantly bid goodbye and return to the railroad and the conductor's little toy signal horn. As we near the station and turn for a view of Assisi town it looks like a sheepfold with its wall and every house is the flock and we think that its shepherd must be good St. Francis who loved the birds and wolves and the common people who toiled then as they do today in the fields around the hilltown of Assisi.

Practical Helps Gained from the Sixth International Art Congress Exhibition

STANLEY G. BRENEISER
Director of Art, Santa Maria, California



OFFICIAL POSTER

THE untiring search by teachers for practical assistance in their own fields of activity was rewarded in a great measure at the exhibition of the International Art Congress in Prague.

Over six hundred art teachers, students, and professional artists from America, as well as thousands from other countries, felt well repaid for their efforts in travel, expense and time.

After a rather rapid survey of the exhibit nearly everyone went back and carefully studied each exhibit, making particular note of the things of value that he could carry home and use to improve and refresh his own work.

In summarizing briefly the points of value, the visitors discovered that first, a certain amount of academic drawing, representation, perspective and value study is still a necessary requisite to produce and express ideas in art, even though the expression takes the so-called "modern" viewpoint. This was especially noticeable in the work of students from German high schools, the Chouinard School of Art in Los Angeles, and the University of California in Los Angeles, Goldsmith's College, University of London, and the more modernistic Elizabeth Duncan School; second, that color, playing such a vital part in any production of art, either graphic or applied, must be a growth naturally expressed and scientifically directed. Mere haphazard methods prove weak and uninteresting. Much was learned through the color work of some American, Scotch, and Czechoslovakian schools; third, design should be not only constructive and decorative or ornamental, but it should vitally increase the value and beauty of the object to which it is applied, in such measure that it gives more meaning to the object and more aesthetic pleasure to the owner or beholder.

In this exhibition it became perfectly clear that design is becoming more and more understood as a quality of art, applicable to any form or branch of expression rather than just to the arrangement and balance of forms or lines to produce a border, surface pattern or unit.

Fourth, the illustrative and imaginative work displayed in the exhibits of Poland, Sweden and Austria showed the educators that this branch of art teaching so often neglected is of great value. These exhibits proved beyond doubt that children benefit from this type of work in many ways. They are given opportunity to express themselves freely without copying or even representing. The students learn that these efforts

to illustrate ideas formulate mentally forms, colors, masses, and lines, and then the students can arrange the designs on paper as they have mentally pictured them. This gives confidence, stimulates the development of orderly imagery, and awakens interest in other studies through the correlation that naturally results. The pictures displayed show this; for the subject matter is varied, including mechanics, music, literature, sculpture, architecture, and dancing. It also urges upon the child the desire to experiment with many types of media and techniques. We find wood block and linoleum block printing, dry point, etching, aquatint, tempera, pen and ink, crayons, pencil and wash drawings.

While some of the illustrations are realistic or naturalistic, many are decorative or "modernistic." The use of gold and black plays an important part again in securing certain rich and decorative effects, and yet very few show any marked foreign influence.

TWO CZECH WOMEN WORKING ON THEIR NATIVE PEASANT EMBROIDERY

ART WORK FROM SCHOOLS IN HOLLAND. RECEIVED FROM J. VAN DIJK, AMSTERDAM

German Bast Work

LISELOTTE VON USEDORN
Stanford University, California

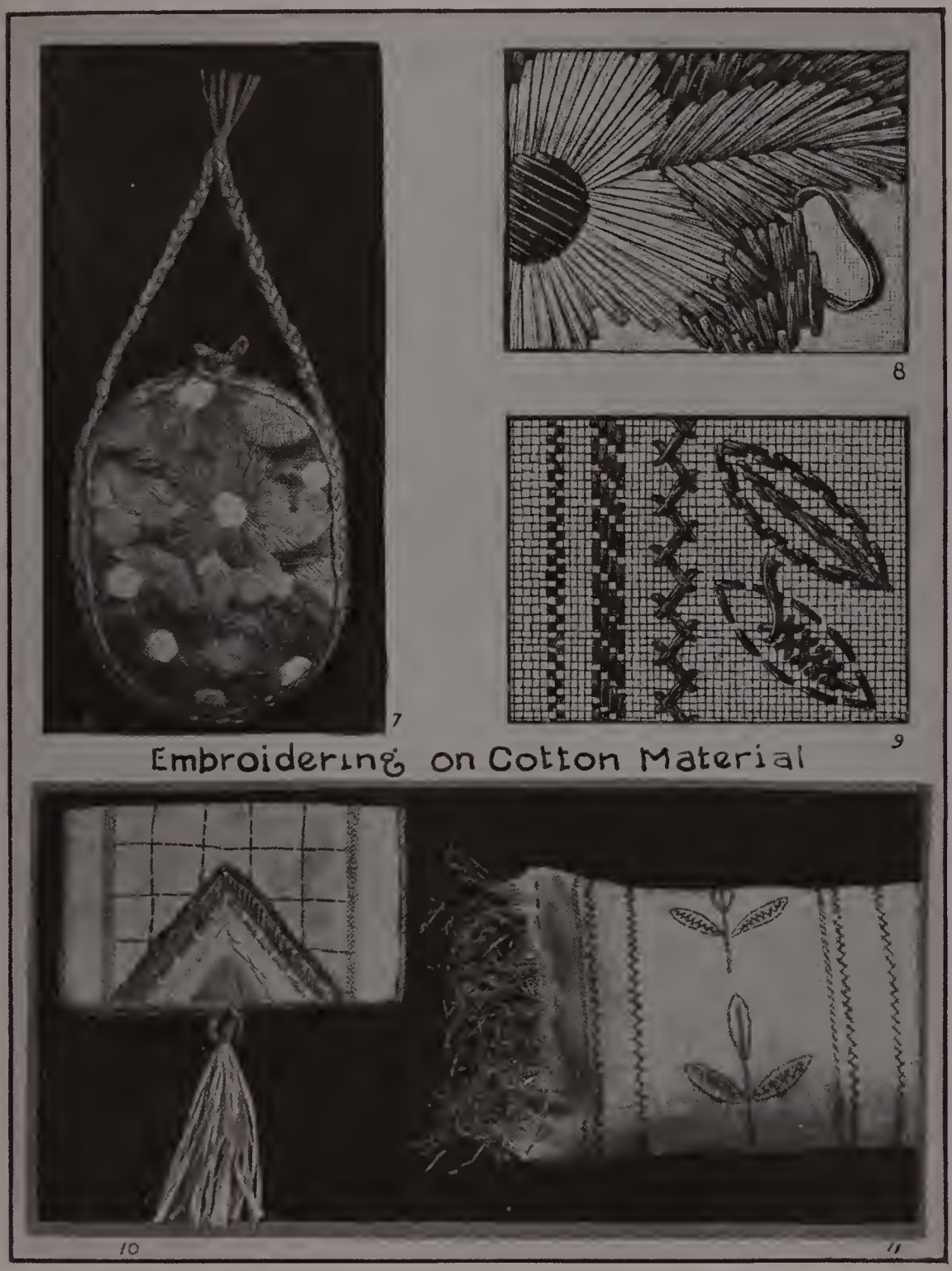
BAST work in Germany corresponds to raffia work in the United States. Raffia comes from the island of Madagascar and is the Malagasy name for palm. A leaf of this palm produces long green divisions, two to five feet in length which, after being dried in the sun, assume a straw color. On account of its durability and wear, bast has always been useful to us. Along with this quality we find the pretty color harmonies of the colored bast, which we can buy or dye ourselves. For one quantity of dye one should take only half of that amount in weight of bast. Irregularly dyed threads lend a special charm to the finished work.

There are different techniques of work in making the bast into useful objects, the best known of which is that of sewing the bast. Formerly baskets were worked over reed; we use hemp, paper fillers, twisted bast or straw. The broad bast thread ought to be parted two or three times, each part constituting a working thread. The samples, which are about natural size, show how large the thread ought to be. Pictures 1 and 2 show samples of round beginnings and how to work in a new color.

For embroidery one should use a hard kind of canvas. The threads must not be pulled hard for fear that the canvas might move out of its place. With larger objects one should use a frame. Each piece of work when finished must be ironed so that the bast threads, which usually lie irregularly, will form an even surface. Pictures 3 and 4 show a purse made out of brown, yellow, and green bast. The lining is of brown silk; the clasp is a brown bast hook which is to grasp a wooden button. Figure 4 gives the pattern and indicates the colors to be used. The rectangular pillow is natural colored, wood colored and old rose bast, and is shown in pictures 5 and 6.

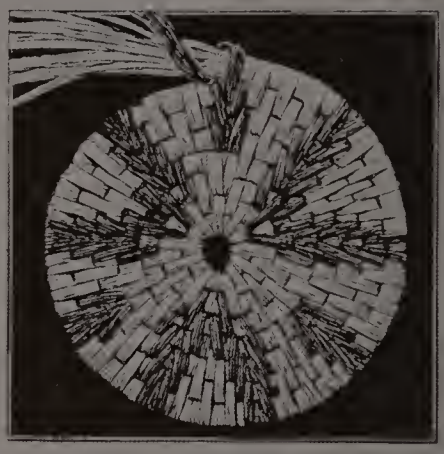
One can also embroider on bast woven material or cotton. This work must be done on a frame and the pattern should be stamped on the material by ironing. The material is only the foundation and can be completely covered by the pattern as we see with the oval bag shown in pictures 7 and 8. It is made of yellow, wood, and salmon colored, old rose, green, blue and dark grey bast. The flowers and leaves are embroidered with a flat stitch. It is trimmed with a border of bast which forms a tassel at the end. Pictures 9 and 11 show the pattern and its execution on a pillow; picture 10 gives a purse.

Other techniques are the spanning of bast on wire, demonstrated in pictures 12, 13 and 14; the braiding of bast in pictures 15, 16, 17; and the weaving. Pictures 18 and 19 show the start of the weaving, the spanning of the chain, and the stitching of the edge.



GERMAN EMBROIDERY APPLIED TO COTTON MATERIAL. FIG. 8 IS A WORKING DRAWING FOR THE PURSE IN FIG. 7, AND FIG. 9 SHOWS HOW TO DECORATE THE PILLOW IN FIG. 11

1
Sewing the bast



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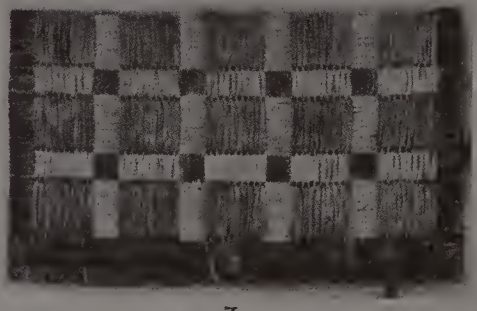
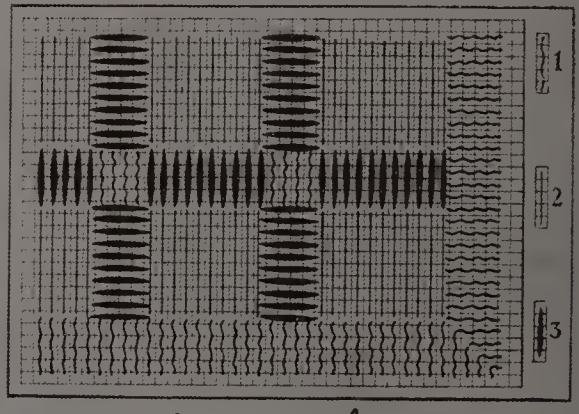
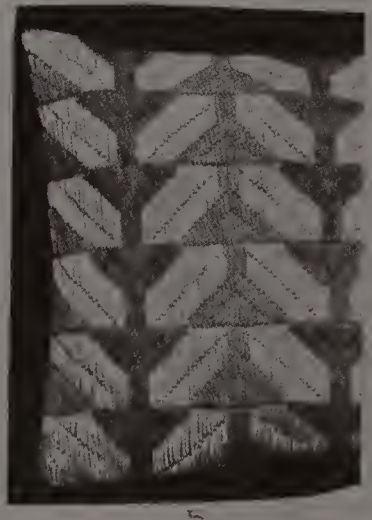


3

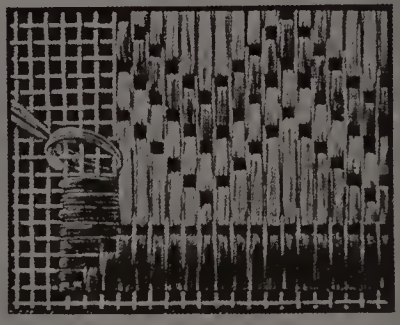


4
1- Brown
2- Yellow
3- Green Thread



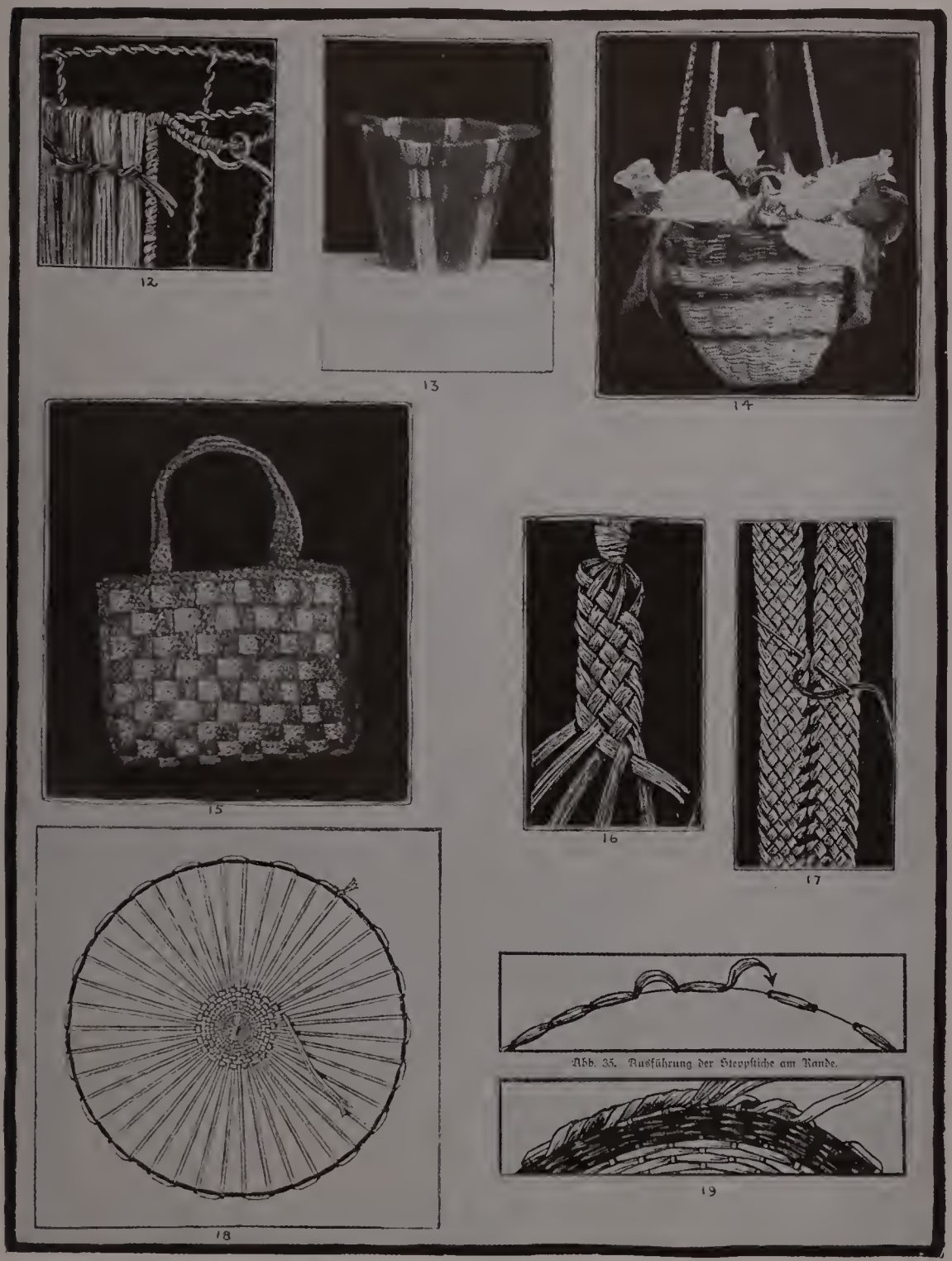
5

Embroid-ering the bast on canvas



GERMAN BAST OR RAFFIA WORK WITH WORKING DIAGRAMS

The School Arts Magazine, April 1929



PROGRESSIVE STEPS IN BAST WORK DESCRIBED IN THE ACCOMPANYING ARTICLE

GERMAN BAST WORK APPLIED TO TEA WARMERS AND PURSES

The School Arts Magazine, April 1929

RAFFIA PURSES AND BAGS. 1, 2, 3, 4, AND 5 FROM GERMANY, 6 FROM HOLLAND, 7, AND 8 FROM ITALY

THE BRIDGES OF EUROPE FASCINATE VISITORS AND ARTISTS ALIKE. ABOVE, THE OLD BRIDGE NEAR ROME AND A BRIDGED CANAL AT BRUGES. BELOW, THE HIGH BRIDGE AT RONDA, SPAIN AND THE OLD BRIDGE AT AVIGNON, FRANCE, SKETCHED BY THE EDITOR WITH BLACK AND WHITE TEMPERA ON GRAY BOARD

OLD MOORISH TOWER · CORDOVA · SPAIN

GATEWAY TOWER ROTHENBURG · GERMANY

DRAWBRIDGE TOWERS · CARCASSONE FRANCE

LANG JAN TOWER · MIDDLEBURG · HOLLAND

THE TOWERS OF EUROPE ARE NATIONAL EXPRESSIONS OF THE COUNTRIES IN WHICH THEY ARE FOUND. ABOVE ARE TOWERS IN SPAIN AND GERMANY. BELOW, TOWERS IN FRANCE AND HOLLAND, SKETCHED WITH BRUSH AND INK BY THE EDITOR USING A BLOCK PRINT LINE RENDERING

PENCIL SKETCHES OF QUAINT STREETS IN THE CATHEDRAL TOWNS OF FRANCE, SELECTED FROM THE TRAVEL BOOKLETS PUBLISHED BY THE AMERICAN EXPRESS COMPANY, DIRECTORS OF ART TOURS IN ALL PARTS OF THE WORLD

POSTER COVERS FROM TRAVEL BOOKLETS ISSUED BY THE AMERICAN EXPRESS COMPANY. THE BOOKLETS ARE EXCELLENT EXAMPLES OF ARTISTIC PUBLICITY WORK AND ARE ALSO WELL WORTH READING INFORMATION ON TRAVEL POINTS OF INTEREST.

The School Arts Magazine, April 1929

THE CHURCH OF ST. SOPHIA AND THE HARBOR OF CONSTANTINOPLE IS ONE OF THE PICTURESQUE HARBORS OF THE MEDITERRANEAN. THE GREAT BAZAAR OF STAMBOUL IS A PERMANENT CHANGING EXHIBITION OF ORIENTAL CRAFTS THAT WILL DELIGHT THE ARTIST'S EYES. ABOVE SUBJECT IS FROM THE COVER OF THE RAYMOND & WHITCOMB CO. SPRING CRUISE 1928 BOOKLET

THE HARBORS OF THE MEDITERRANEAN GIVE COLORFUL SKETCH SUGGESTIONS TO THE TRAVELING ARTIST. THIS PAINTING WAS MADE BY F. L. KING FOR RAYMOND & WHITCOMB CO., TRAVEL BUREAU OF BOSTON

THE RIALTO BRIDGE IN VENICE AND THE ALHAMBRA IN GRANADA ARE SKETCH VIEWS FOR THE ART TEACHER WHO TRAVELS TO SEE ART ABROAD. THESE SKETCHES WERE MADE BY COSIMINI FOR RAYMOND & WHITCOMB CO., BOSTON

PICTURESQUE MASCULINE AND FEMININE HUNGARIAN COSTUMES FROM TWO OF THE PROVINCES

The School Arts Magazine, April 1929

Design from reverse of Wooden Box
Small Box With Lid
Wooden Box - With Lid Above
Top View of Toy Beetle which, like the Duckling - moves on Spherical rollers
A Colorful Spinning Top
Duckling Top View
Duckling on Spherical Rollers

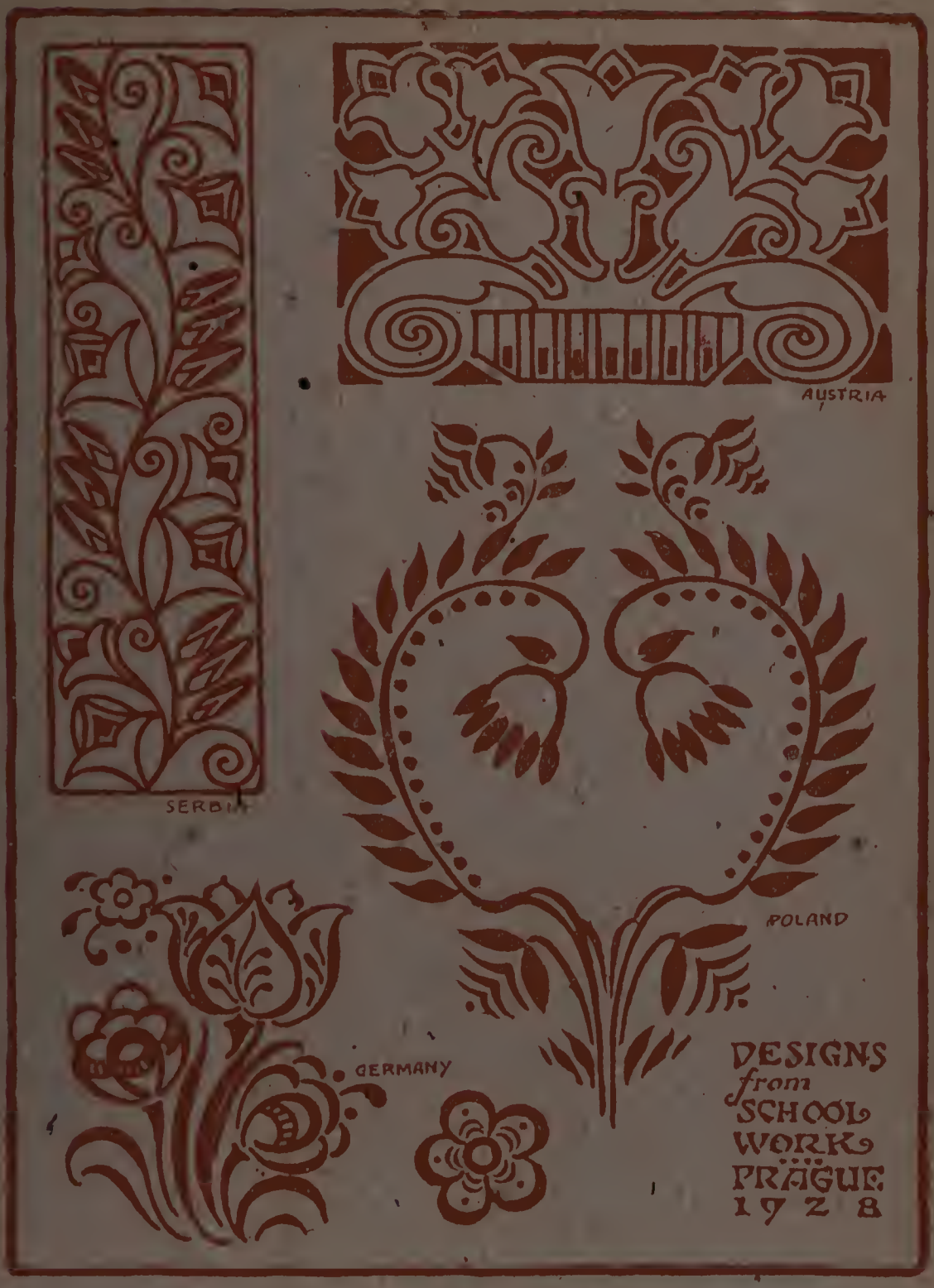
GERMAN TOYS WHICH ILLUSTRATE COMMUNITY PLANNING
DESCRIBED IN MISS WADSWORTH'S ARTICLE ON PAGE 492

INTERESTING CZECHOSLOVAKIAN BOXES AND TOYS WITH SPARKLING DECORATIONS WHICH SHOULD GIVE INSPIRATION TO TOY-MAKING CLASSES

The School Arts Magazine, April 1929

CZECHOSLOVAKIAN EMBROIDERY DESIGNS WHICH ILLUSTRATE SEVERAL TYPES VARYING FROM ABSTRACT TO GEOMETRIC FORMS

The School Arts Magazine, April 1929



The most successful design motifs from the schools of central Europe, shown at the Prague Congress 1928, were those based upon floral growths.

The School Arts Magazine, April 1929

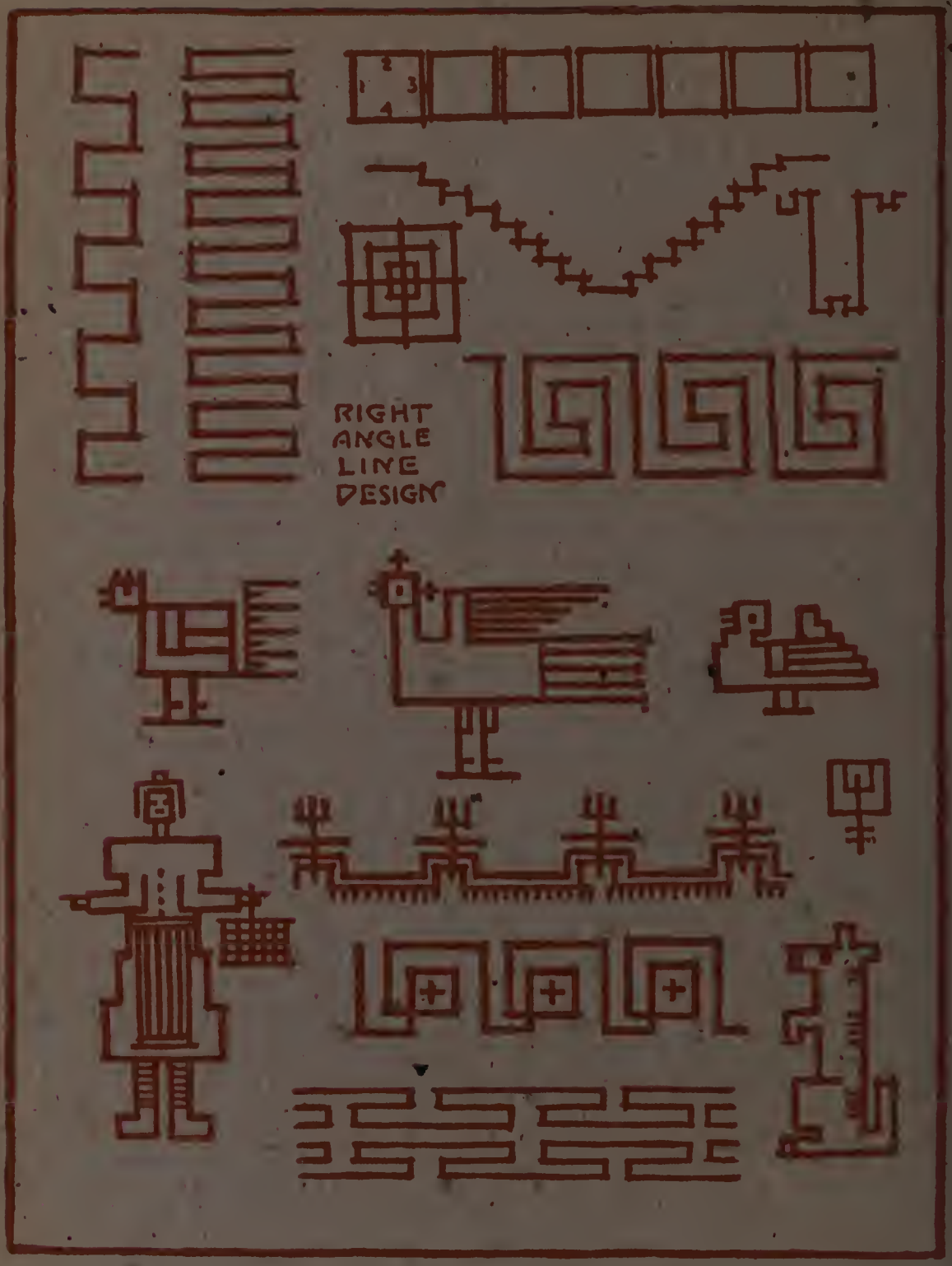
PLATE 1

The bird motifs made by the Czechoslovakian children were original arrangements but continuing the traditional bird forms used for centuries on their textiles.

The beautifully embroidered patterns used by the Czechoslovakians on their picturesque costumes are composed of well-designed motifs.

The School Arts Magazine, April 1929

PLATE 3



A simply planned design course of study toward training textile designers, demonstrated at the exhibition of designs during the Prague Art Congress 1928.

The School Arts Magazine, April 1929

PLATE 4

Curved lines and angular lines used as elements result in good patterns when thoughtfully planned.

The School Arts Magazine, April 1929

PLATE 5

Rhythmic brush lines form the basis for flowing patterns of birds and growing things.

The School Arts Magazine, April 1929

PLATE 6

Facility in the use of the brush is added to this problem of brush stroke motifs. This exercise is one related to the designs produced by the Greeks on their vases and the paintings of the Japanese.

The School Arts Magazine, April 192

PLATE 7

The play element that entered into these porcelain toys successfully combined humor with art, resulting in a happy type of handicraft.

The School Arts Magazine, April 1929

PLATE 8

Durable cloth toys that combine good design with good craftsmanship are becoming more popular each year.

The School Arts Magazine, April 1939

PLATE 9

The woodcraft work of the Swedish school exhibited at the Prague Art Congress of 1928 excelled in national expression and artistry.

The School Arts Magazine, April 1929

PLATE 10

These wooden bowls from the Swedish schools were strongly carved from rugged sections of wood, producing a handicraft of much charm.

The headdresses of quaint Brittany, relics of centuries past, preserve an interest in this part of old France, attracting many artists each year.

The School Arts Magazine, April 1929

PLATE 12

Different headdresses identify the Dutch women with different parts of Holland. Perfectly laundered lace, combined with polished silver, gold and brass decorations, creates picturesque portrait subjects.

The School Arts Magazine, April 1929

PLATE 13

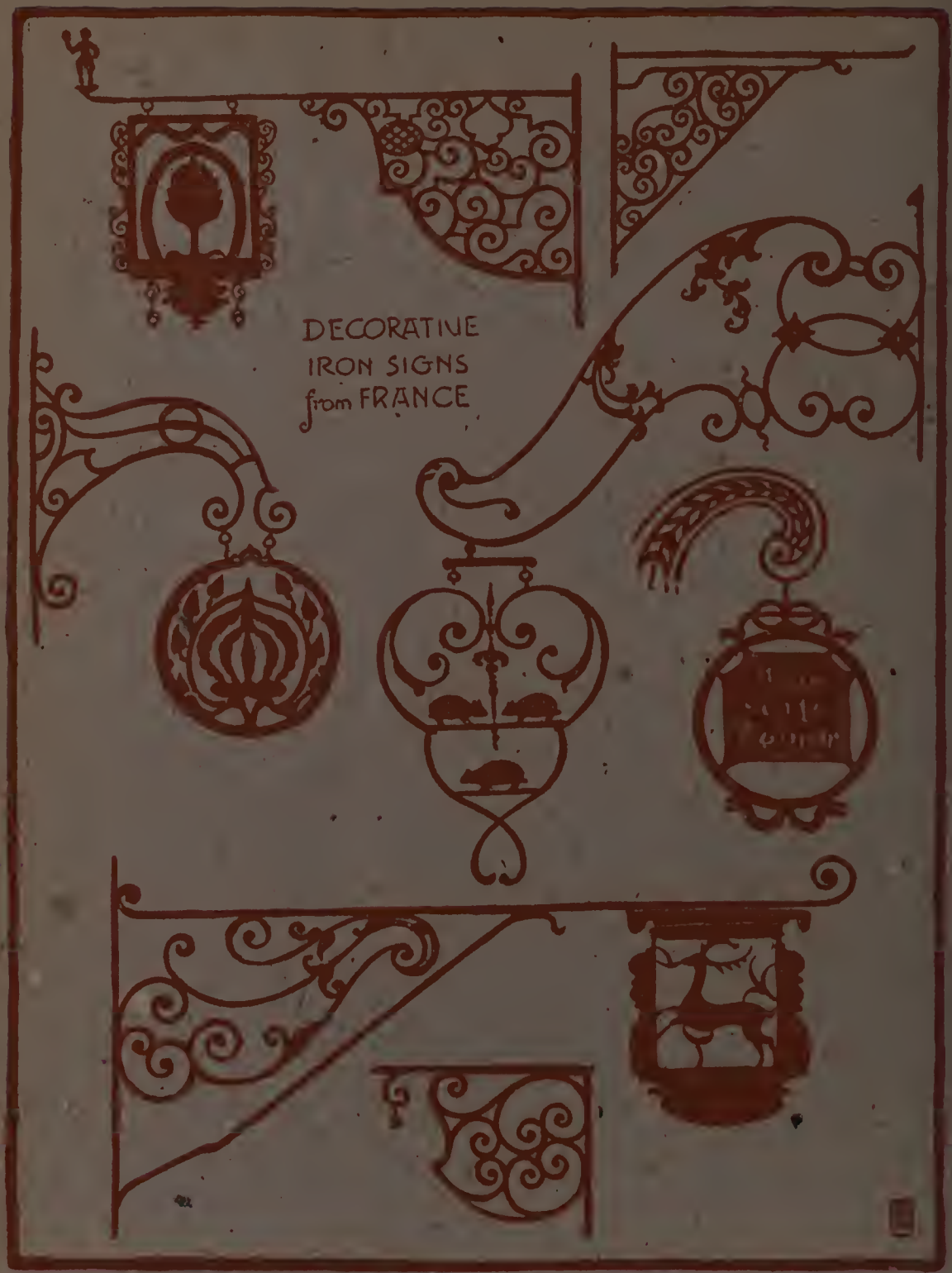
The ironwork of Germany, much of it from the golden Gothic period, has preserved for us today the beauty of art applied to iron.

The School Arts Magazine, April 1919

PLATE 14

The possibility of combining art and industry is well demonstrated by this page and the other pages of the special group sketched in Europe in 1928 by Pedro J. Lemos, Editor of THE SCHOOL ARTS MAGAZINE.

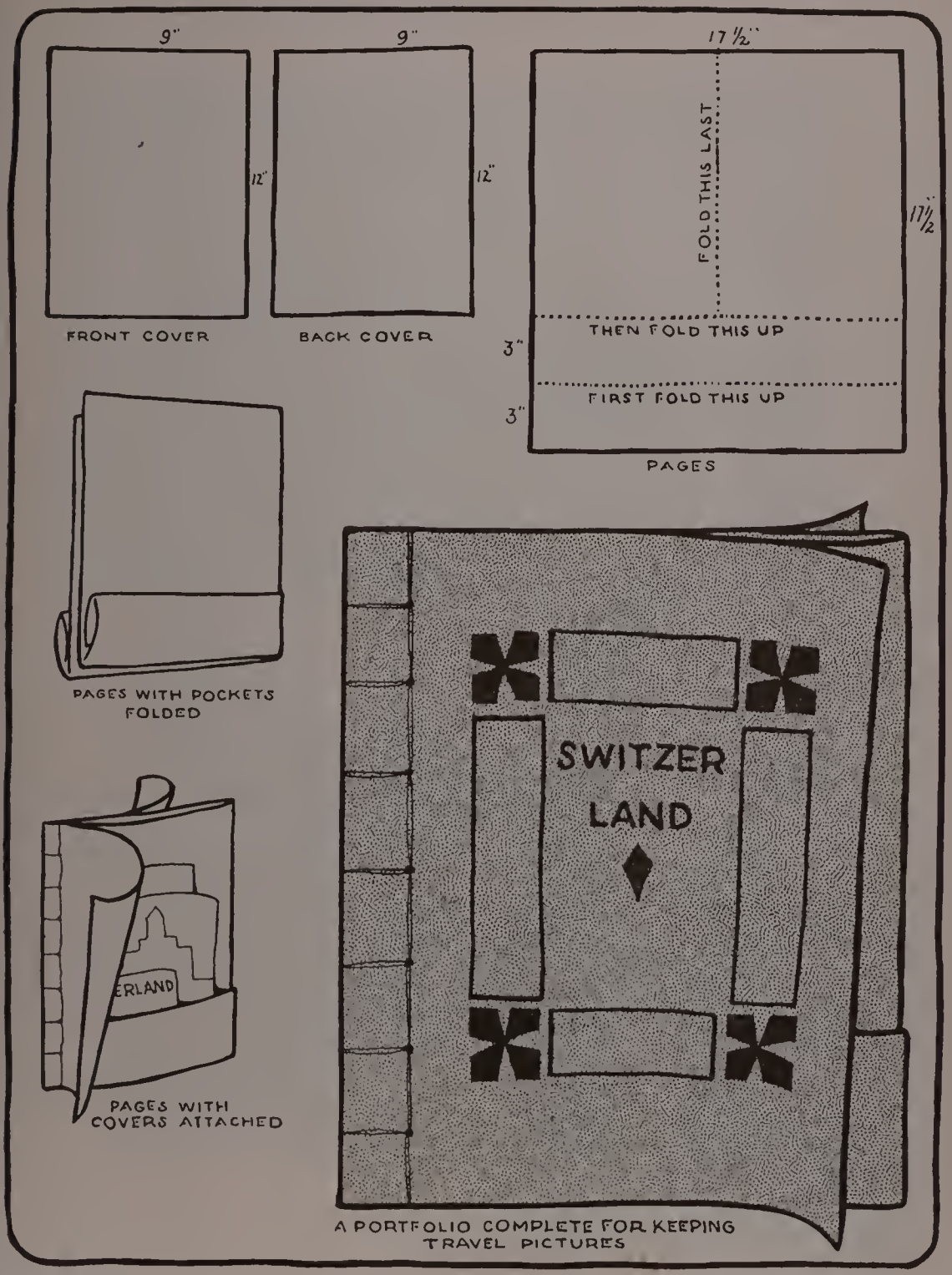
The School Arts Magazine, April 1929



The iron hanging signs add beauty to the medieval towns of France and continue the old charm of the "long ago," so often lost in modern changes.

The School Arts Magazine, April 1929

PLATE 16



HOW TO MAKE A PORTFOLIO FOR KEEPING TRAVEL PICTURES S. E. E. HAMMOND, SPRINGFIELD, MASS.

Taddeo Gaddi built me. I am old,
Five centuries old. I plant my foot of stone
Upon the Arno, as St. Michael's own
Was planted on the dragon.

—*Henry Wadsworth Longfellow*

INK AND WATER COLOR SKETCH OF THE PONTE VECCHIO, FLORENCE, BY BEULA M. WADSWORTH, ASSISTANT EDITOR

Venice—St. Mark's Cathedral

"Fair as the Palace builded for Aladdin,
Yonder St. Mark uplifts its sculptured splendour
Intricate fretwork, Byzantine mosaic,
Colour on colour, column upon column,
Barbaric, wonderful, a thing to kneel to!
Over the portal stand the four gilt horses
Gilt hoof in air, and wide distended nostril,
Fiery, untamed, as in the days of Nero.
Skyward, a cloud of domes and spires and crosses;
Earthward, black shadows flung from jutting stone-work;
High over all the slender campanile
Quivers, and seems a falling shaft of silver!

—*Thomas Bailey Aldrich*

Milan Cathedral

O peerless church of old Milan,
How brightly thou com'st back to me,
With all thy minarets and towers,
And sculptured marbles fair to see.
With all thy airy pinnacles
So white against the cloudless blue;
With all thy richly storied panes,
And mellowed sunlight streaming through.

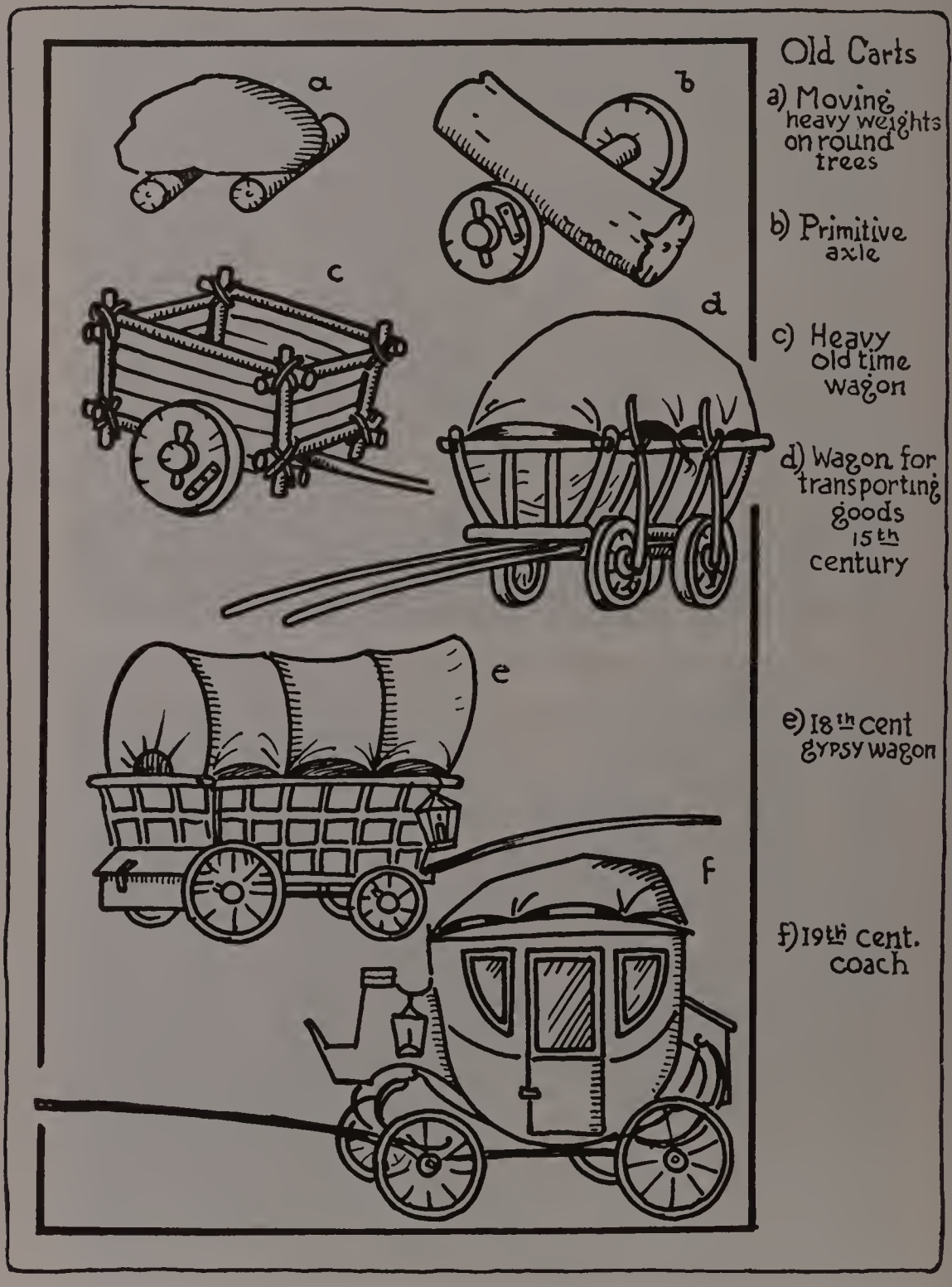
—*Bell*

THE CORRELATION OF ART ABROAD PICTURES AND POETRY FORMS AN INTERESTING PART OF STUDIES IN ART APPRECIATION

ILLUSTRATIVE SILHOUETTES FROM THE CIZEK SCHOOL IN VIENNA. HEI VON ALLERLEI, DIRECTOR

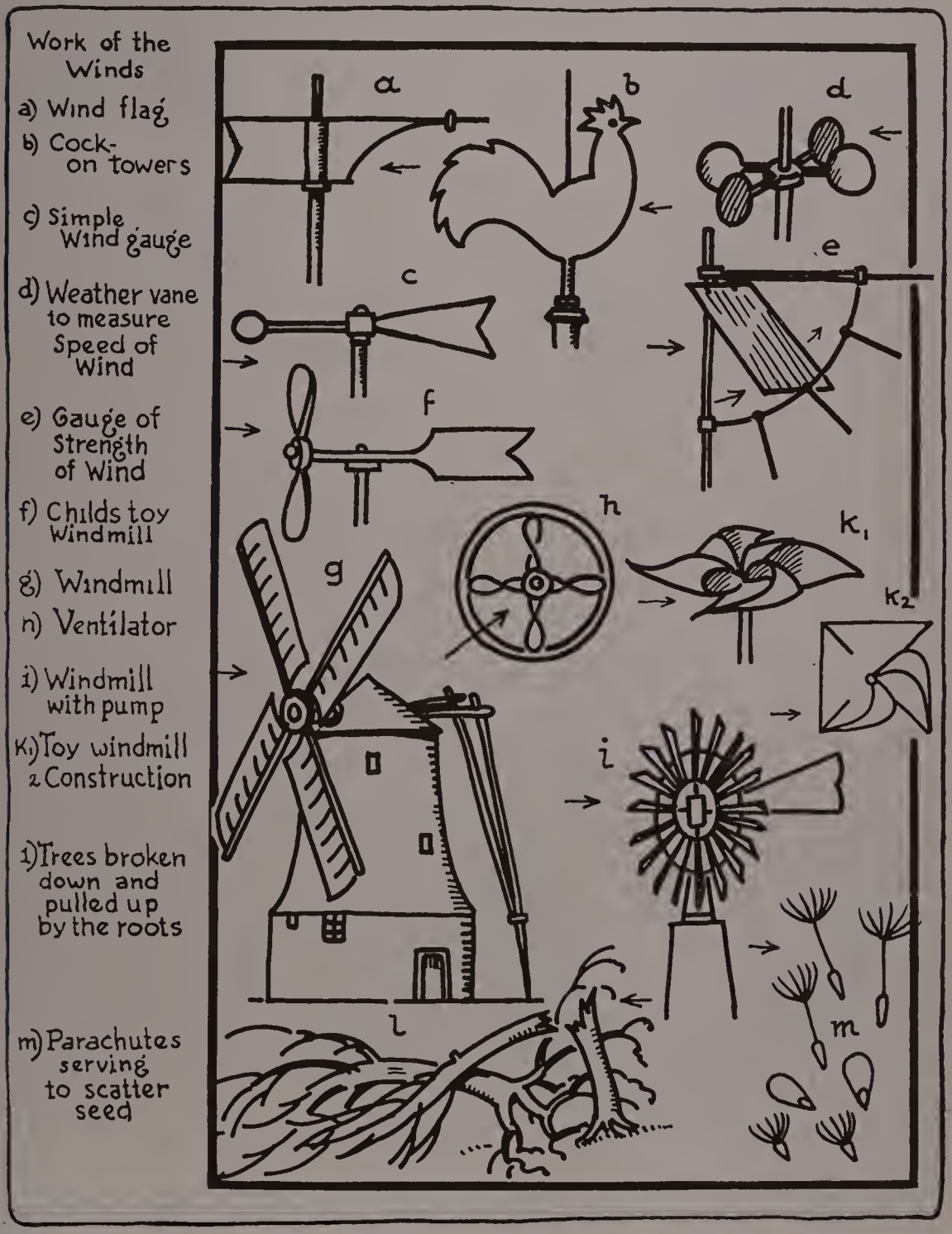
SILHOUETTES FROM THE AUSTRIAN CIZEK SCHOOL

The School Arts Magazine, April 1929

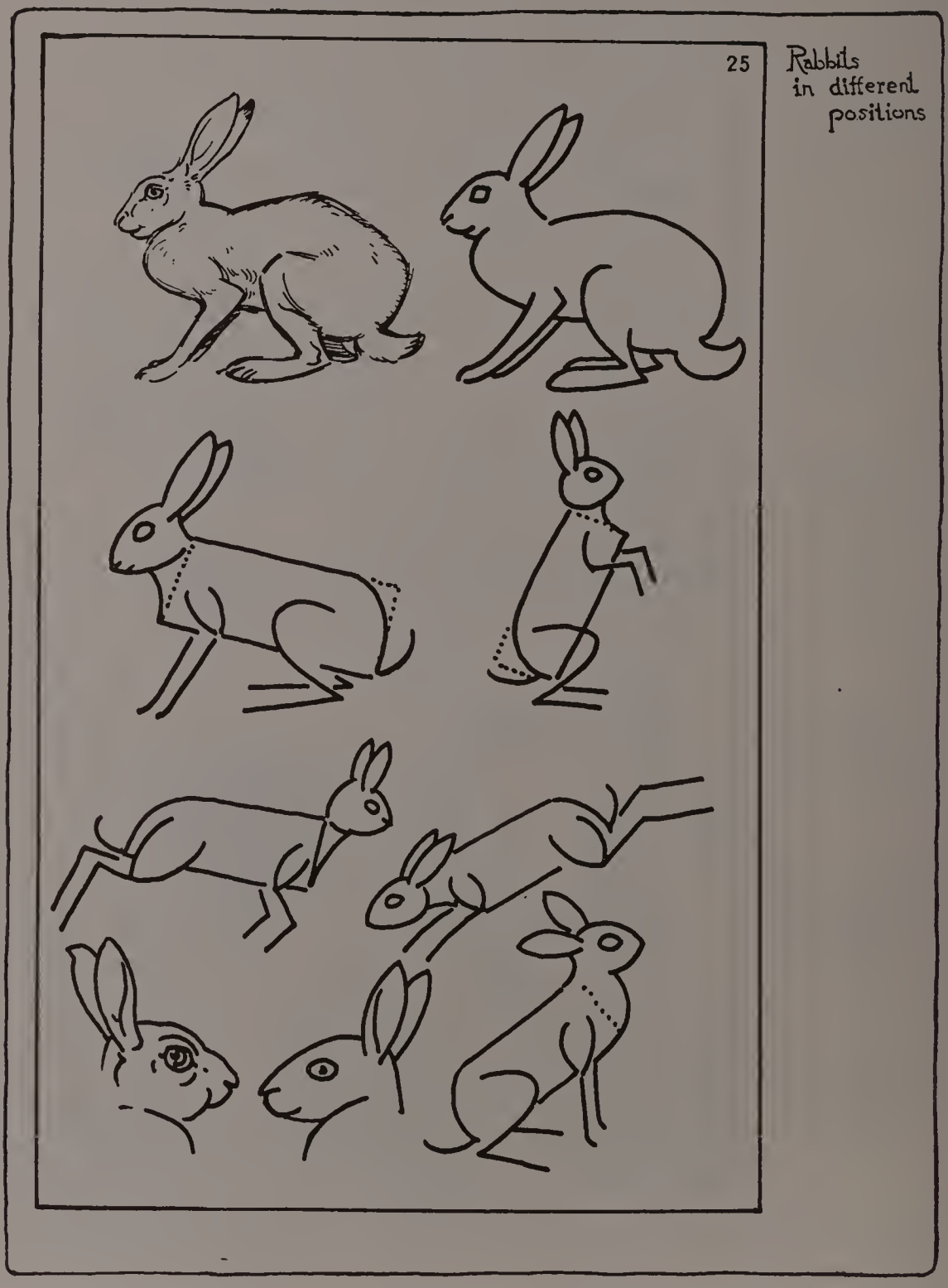


TRANSPORTATION FROM THE MOST PRIMITIVE CARTS TO A NINETEENTH CENTURY COACH IS SHOWN ON THIS PAGE FROM A SWISS ART BOOK

The School Arts Magazine, April 1929



THE WORK OF THE WINDS, PICTURED IN A SWISS ART BOOK FOR CHILDREN



A PAGE FROM A SCHOOL ART BOOK FROM SWITZERLAND SHOWING AN EASY METHOD FOR DRAWING RABBITS

The School Arts Magazine, April 1929

ART FOR THE GRADES

HELPS IN TEACHING ART TO THE CHILDREN

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The Art Table Induces Foreigners to Read

SUE CLARK PERKINS, *Teacher*, AND ABBIE LOUISE PIERCE, *Art Supervisor*
South Bend, Indiana

HERE was a group of thirty-six foreign youngsters, ill sorted in grades from 3A to 5B, with training as various as the districts of their birth. What should be done with them? The Primary Supervisor suggested that the work be telescoped as far as possible. The imperative thing was to get them to read, which is easier said than done when one is faced with the stolidity of the Polish. They found, however, a certain satisfaction in any hand skill, a medium in which they expressed themselves more readily than English. Various incentives were tried. As soon as a child had actually mastered a certain group of number combinations he was privileged to go to work at the work table and illustrate with plasticene, paper, crayons, and tempera any interesting thing of which he had read.

But you see he had to read clearly in order to reproduce the idea. It was like a magic wand. The library of the school was soon overrun with struggling youngsters; they not only laid siege to all available books but every variety of pictures from the *National Geographic* to Soulen's desert pictures.

Racially more given to facts than fairy tales, they veered off on the lives of various people. Before we knew it, Katrina and Pocahontas were alive in plasticene. The table was soon populated with Dutch and Indians (with their babies of course). Later the Eskimos, Japanese, and Desert People claimed the interest.

The best models were selected and reproduced in clay. Color and design had to be considered to paint their clothing correctly. One somber lad made a Dutch dog in plasticene and hitched him to a pasteboard milk cart; then all the people had to be provided with transportation.

DUTCH AND ESQUIMO SCENES DEVELOPED BY FOREIGN PUPILS FROM THE THIRD TO FIFTH GRADE UNDER SUE CLARK PERKINS, TEACHER, AND ABBIE LOUISE PIERCE, ART SUPERVISOR, SOUTH BEND, INDIANA

THE CHERRY BLOSSOM LAND WITH ALMOND-EYED PEOPLE AND THE SANDY DESERT OF THE HOMELESS NOMADS BECAME A REALITY ON THE SANDTABLES OF SOUTH BEND, INDIANA SCHOOLS. SUE CLARK PERKINS, TEACHER, AND ABBIE LOUISE PIERCE, ART SUPERVISOR

So a motley crew soon littered the work table, with the results that each people with the proper conveyance was grouped in one of the five windows. Happy thought—these communities should have proper settings. Whereupon the teacher painted on the window pane, in fitting colors, the twisted trees of the desert, Fugi looming over scalloped roofs, a Dutch windmill beside the canal, wigwams, sentinelled with a rampike, and an igloo in the shelter of an iceberg. When the sun was too bright the tawny curtains were drawn and made shadow pictures of the scenes.

But the windows had to be washed and the art supervisor offered to help make the scenes permanent. She provided five wooden frames 26″ by 18″ with hinged wings 13″ by 18″. These were first covered with tag board and the children set about cutting pagodas, wigwams, windmills, and Bedouin tents. The first cuttings (in manila paper) were too large for the frames and so were assembled and pasted on the blackboard, after which a scene was reduced to proportions suitable to the screen. Then came the problem of sorting colors—how to make the desert blistering hot and the icebergs cold—and the problem of perspective. Considerable patience and instruction were needed and a scene was only acceptable when the class voted "now it is true."

The enterprise became the very heart of the semester's work. Geography, history, reading, and language radiated from it; even the other arts took color from it. Folk songs, folk dances, and games of the countries studied were used for recreational work. When Katrina and Hans with the scene of their land were loaned to the Kindergarten, the children who had created them grew actually lonesome for them.

Inspiration from German Toys

BEULA MARY WADSWORTH
Assistant Editor, The School Arts Magazine

SUCH amusing little houses they were that peeped from a box of green excelsior in a toy shop in Munich. Intriguing too were their various colors, white houses with red roofs, green and grey houses with blue roofs, and so on. One of the color plates shows how they looked in village formation. Best of all, such houses are easy for children to make so that in studying community planning they can be arranged in many ways.

A glance at Figure 3 shows how a long strip of wood, perhaps 2 inches by 2 inches square, can be cut into pieces the length of houses. Another similar strip cut into two parts diagonally furnishes materials for roofs. Thin, narrow strips are good for fences or walls and other shapes will do for square towers or cylindrical silos. A little glue will fasten the different parts together where needed. Matches set into small button molds and dressed up with sponges provide trees to beautify the farm or village.

What about color? Poster paint is the easiest. After it has dried, try block printing the windows and doors.

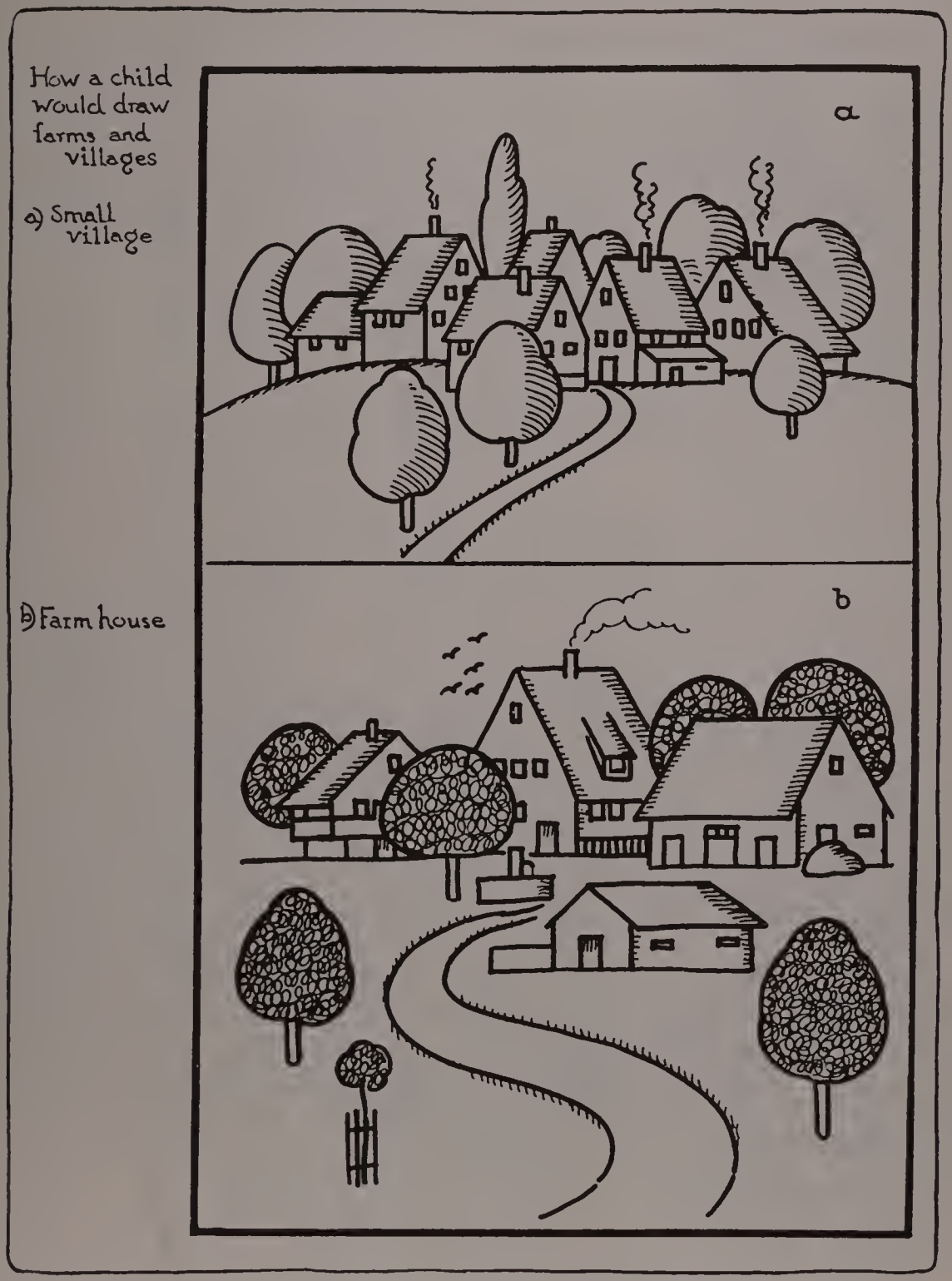


FIG. 1. A SMALL VILLAGE AND A FARMHOUSE AND OUT-BUILDINGS AS SHOWN IN A SWISS CHILDREN'S DRAWING BOOK

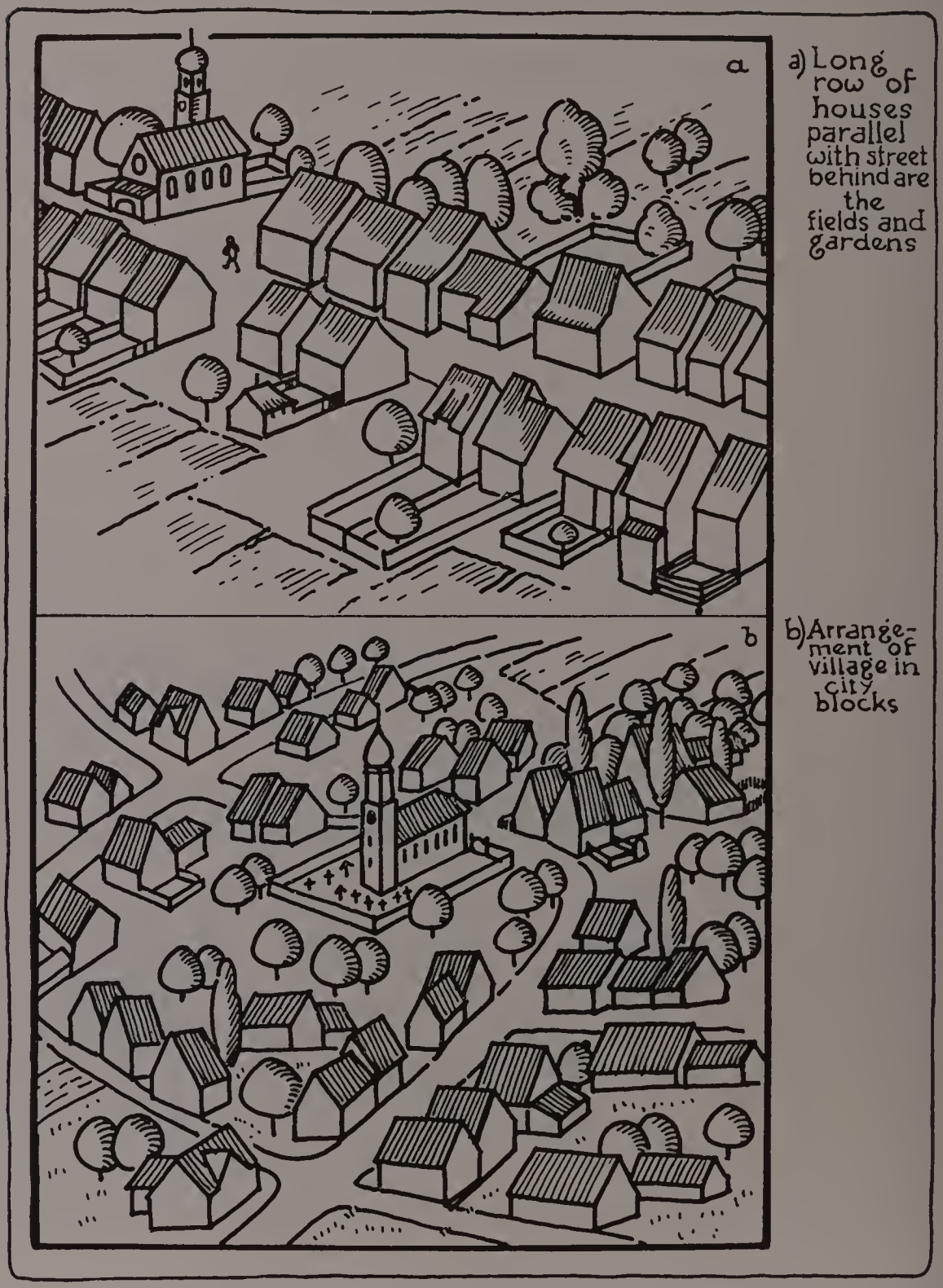


FIG. 2. TWO ARRANGEMENTS OF A LITTLE TOY VILLAGE. DESIGN FROM SWISS CHILDREN'S ART BOOK

The School Arts Magazine, April 1929

This is done by cutting the rectangles the right size from erasers, scoring the lines to mark the window pane divisions and stamping to the houses using poster paint or, try crayoning doors and windows through simple manila paper stencils. After all is done apply a coat of shellac to all.

The lower part of the color plate suggests one of many arrangements possible for a farm community. Figures 1 and 2, taken from a children's drawing book from Switzerland, illustrate villages. The upper one of Figure 2 shows a town having a single street, with fields and gardens attached to the rear of each house, while the lower picture depicts the planning of a community into squares or blocks.

While the younger children may gain ideas from the little German toy houses for planning their own community or their own village square or street with an eye to improvement of arrangement, the upper grade boys and girls will find inspiration here for perspective drawing, as applied in round-pen rendering to civic planning.

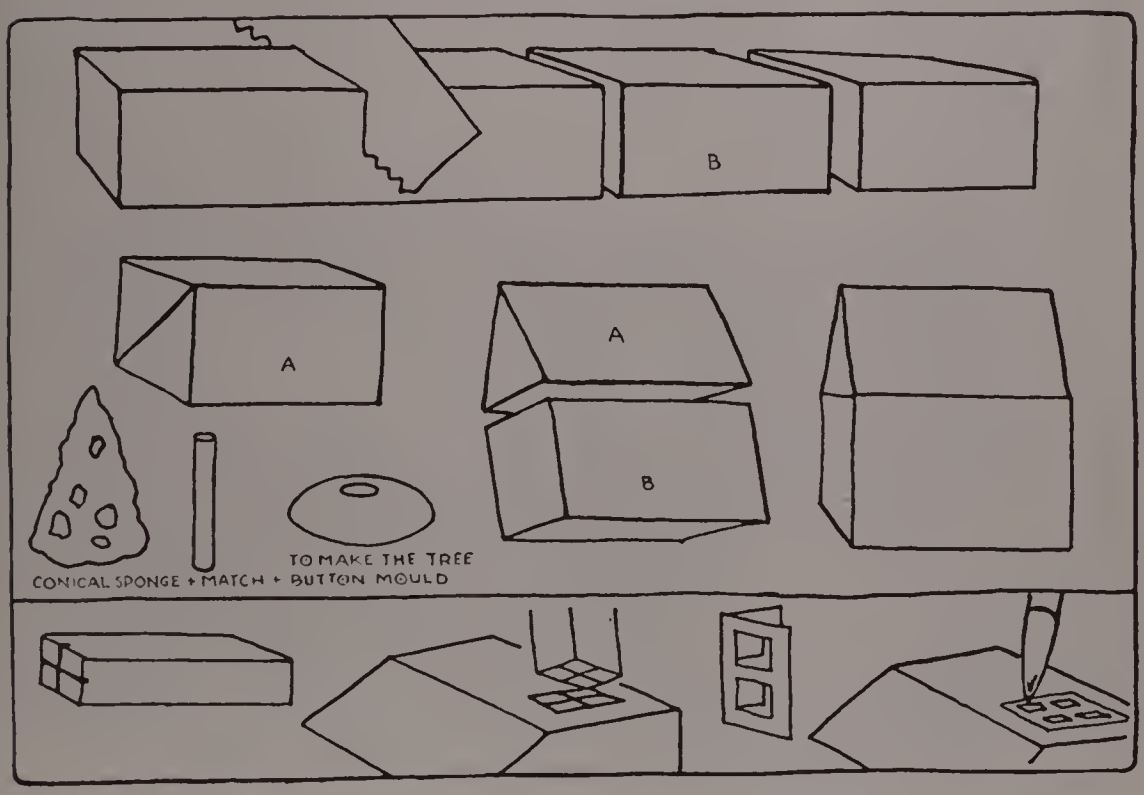


FIG. 3. WORKING DRAWINGS SHOWING HOW TO CONSTRUCT THE TOY BUILDINGS AND TREES DESCRIBED IN THE ACCOMPANYING ARTICLE BY BEULA M. WADSWORTH, ASSISTANT EDITOR

Block Prints Now Become Child's Art

PEDRO J. LEMOS
Editor, The School Arts Magazine

ANYONE who has seen the pleasing block prints made by the Austrian children under the guidance of Cizech or the block prints made by children in many of the schools of Europe, will realize that block printing is easily within the powers of children's work.

The simple arrangements that children generally choose, their contentment with the little said within a space, are qualities that lend themselves to good block printing. In fact the fault of much of the work in block prints done by artists who may have achieved distinction in other mediums is that they attempt too complicated subjects or attempt too great detail in block print expression.

While wood blocks are used by many artists, linoleum is used largely in the schools in Europe and linoleum has also been adapted by many commercial firms for printing purposes where printing presses are used. Knives may be used for linoleum after the Japanese knife method used for wood. Such a knife has a short blade with small handle so that the worker can handle the knife close to the parts being cut. Or the gouges used by wood carvers will be found good to use for linoleum.

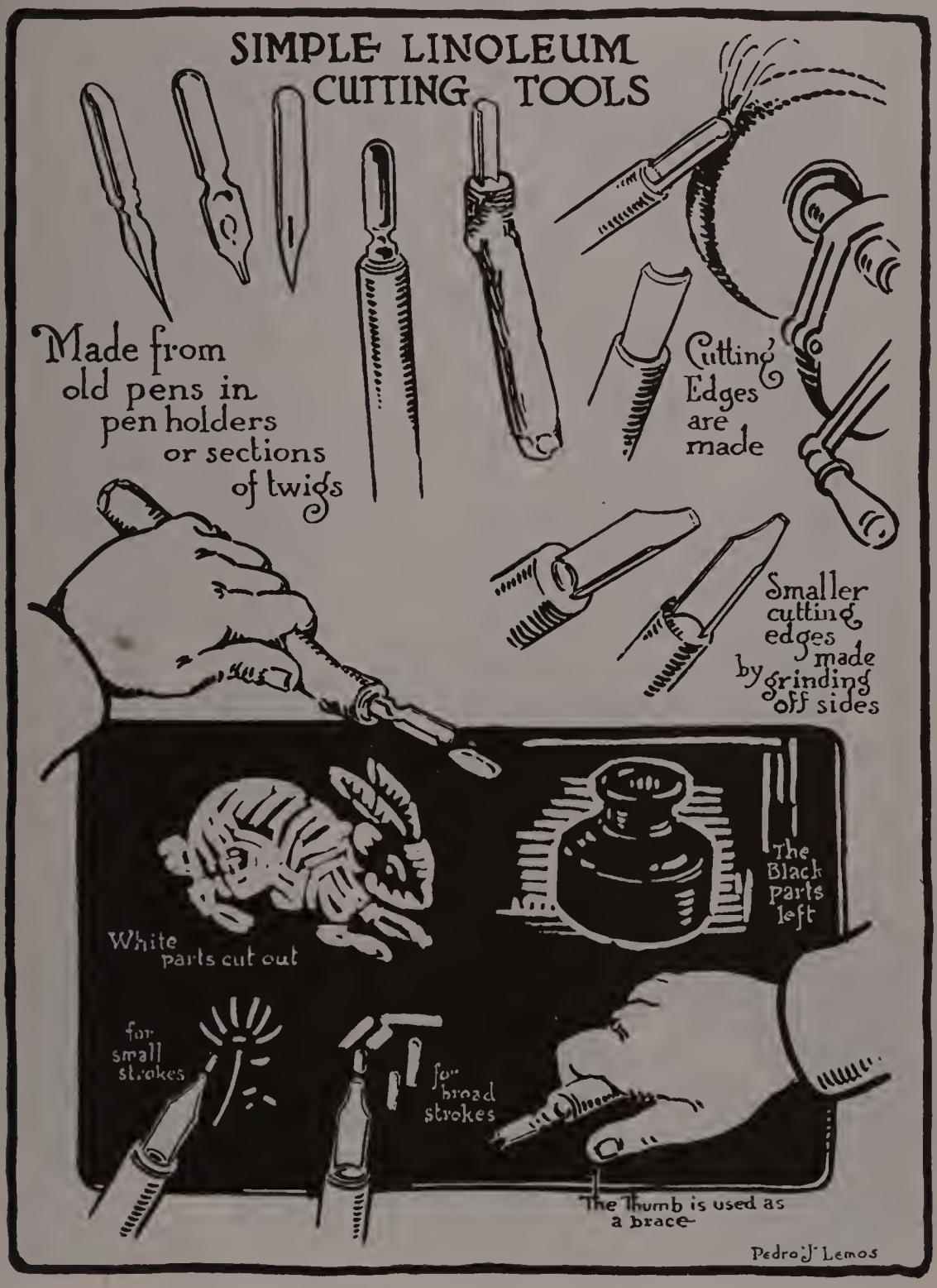
The expense of these gouges, however, prevents the use of many of these tools by a class of children and also the size of the tools being planned for mature workers makes them awkward tools in the hands of smaller artists.

To prepare a set of inexpensive linoleum cutting tools for children or for anyone I suggest the following material: select a group of writing pens of different sizes. Old or discarded pens will do equally well. Insert the pens into the holder point inward, with the part generally placed inward kept outside as a working or cutting gouge. Sharpen the underside of this curved pen butt on a carborundum stone. A slight turn of the wheel is all that is needed to produce a beveled cutting edge. A slight turn of the wheel edge on a metal file will remove any burr that may occur on the inside part of this gouge.

This produces a good linoleum gouge. If good but inexpensive handles are needed the pens can be inserted into a green twig which will work very well and even be better as the twig dries. A twig with a slight bend will make an ideal handle, permitting easier cutting position.

Other widths of tools, particularly narrower cutting edges, can be made by grinding off part of the width of the pen part used for gouging. In this way all the tools needed for linoleum cutting can be made out of pens usually discarded, plus a few twigs from the garden or the woods.

The following page illustrates the steps in making these tools, which is a very simple process. Other pages illustrate several types of block prints, which show different methods of treating the subject. The best method, however, is where the subject is produced by cutting out a white pattern from the background of black.


SIMPLE LINOLEUM CUTTING TOOLS
Made from old pens in pen holders or sections of twigs
Cutting Edges are made
Smaller cutting edges made by grinding off sides
White parts cut out
The Black parts left
for small strokes
for broad strokes
The Thumb is used as a brace
Pedro J. Lemos

LINOLEUM CUTTING TOOLS MADE FROM PENS HAVE PROVED A SIMPLE AND SUCCESSFUL METHOD AND THE ABOVE ILLUSTRATION SHOWS HOW EASILY THEY ARE MADE

GOOD EXAMPLES OF LINOLEUM PICTURE PRINTS SHOWING THE SUBJECT PICTURED BY WHITE CUT-OUT PARTS

The School Arts Magazine, April 1929

EXAMPLES OF BLOCK PRINTS MADE BY THE WHITE OR LIGHT PICTURE SECTIONS BEING CUT AWAY FROM THE BACKGROUND PARTS

TWO METHODS OF PRODUCING BLOCK PRINTS. THE TWO TOP SUBJECTS ARE LARGELY BLACK PARTS AGAINST WHITE, WHILE THE TWO LOWER PRINTS SHOW THE SUBJECT AS WHITE AGAINST BLACK. THE FIRST METHOD IS OFTEN USED ON WOOD, BUT THE SECOND METHOD IS PREFERABLE FOR LINOLEUM

CROSS-STITCH OFFERS A FASCINATING DESIGN MEDIUM APPLIED TO PRACTICAL PROBLEMS SUCH AS TOWELS AND BAGS. AT THE TOP IS AN ITALIAN NAPKIN RING, A SIMPLE CROSS-STITCH PROBLEM. THE HOLDER DONE IN THE KALAMAZOO PUBLIC SCHOOLS UNDER THE DIRECTION OF MRS. JEAN PRAGER IS PURPLE, GREEN, AND PINK YARN STITCHED ON YELLOW AND WHITE PLAID GINGHAM

Decorating Easter Eggs

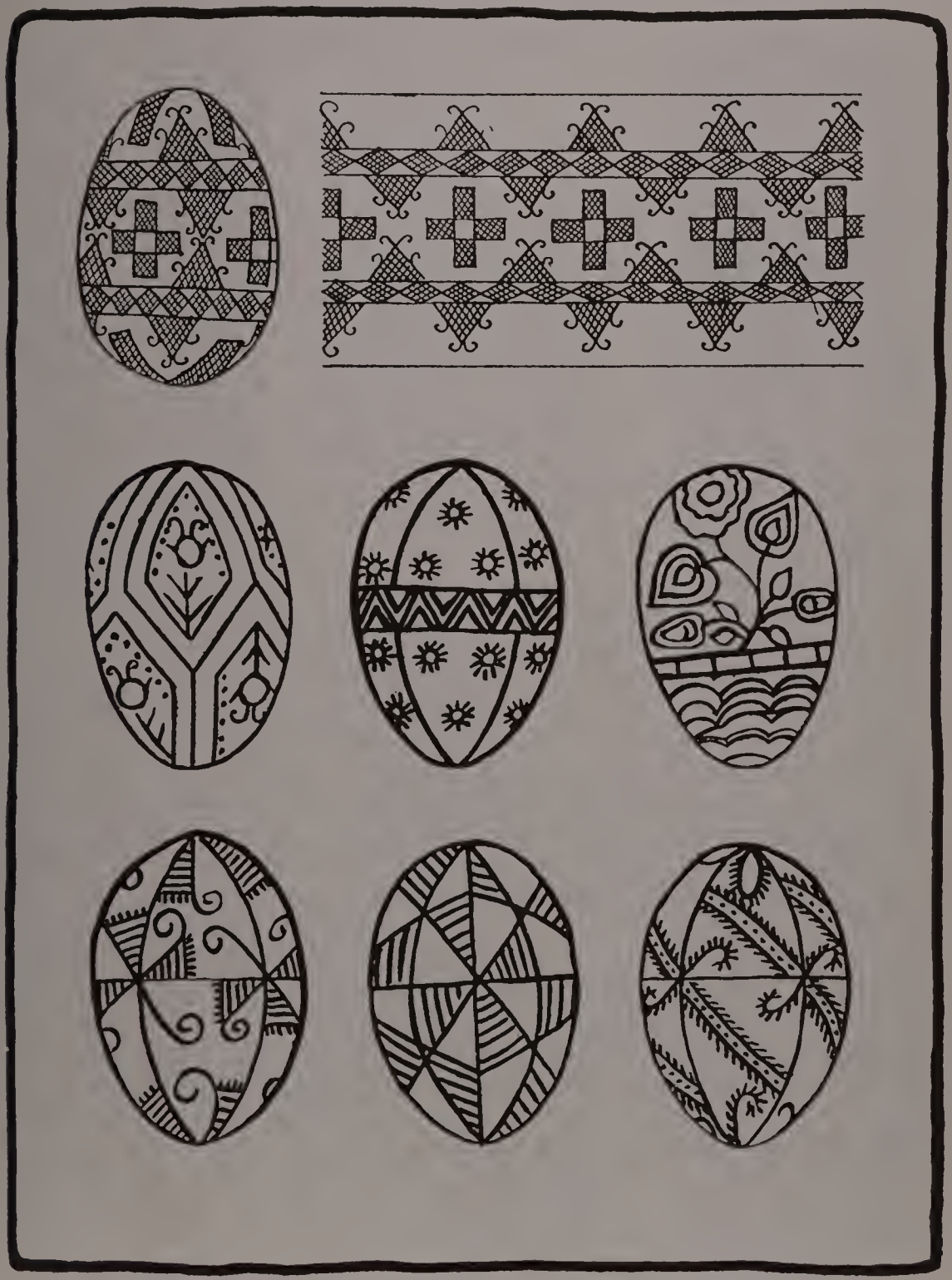
AMONG the Slavic and Rumanian people, the decorating of Easter eggs has long been a high class folk art and a custom in which the young people have taken special delight. In Czechoslovakia these Easter eggs are called "Kraslice" ("beauties").

These eggs play an important part in the Easter games. In some places the lovers make them for the girls; in others they are presented by the girls to young men for attentions paid to them in the dances at the carnival. The young men of the village on Easter eve make merry by going from house to house. They knock upon the windows of their sweethearts and claim the Easter eggs which are returned after the dance on the village green. In some localities the eggs are consecrated in the church as symbols of Eastertide.

Much diligent effort is expended in the embellishment of these gifts, and a variety of ingenious devices are used for the ornamental patterns, as engraving, etching, painting, etc. (See accompanying illustrations.) Sometimes they are decorated with mottoes or short proverbs.

The decoration of eggs for friendship gifts or party favors may become an art problem in the classroom of our American schools or as a rural home diversion. One successful problem is the use of poster paints and wax crayons. The eggs are first boiled or by piercing a hole at each end the contents of the egg may be blown from the shell. The shell is then given a coat of poster paint in any beautiful Easter color as violet, orange, or rose. When dry, colored pencils or crayons are used to make borders and rosettes suitable for the shape of the egg.

THREE CZECHOSLOVAKIAN EASTER EGG DESIGNS



CZECH EASTER EGG DESIGNS. THE DIFFERENT METHODS OF DECORATING EGGS AND THE FOREIGN CUSTOMS CONCERNING THEM ARE DESCRIBED IN THE ARTICLE

What Can We Do with Darning?

BEULA MARY WADSWORTH
Assistant Editor, The School Arts Magazine

DARNING may, at first, associate with that basket of worn stockings which makes Peggy's mouth go awry at the very thought of it. But when Peggy's art teacher comes back from a summer in Europe with some beautiful things in darned stitchery that do not look hard at all to do, the little girl's eyes fairly dance with expectation.

The illustrations in Figure 1 show some typical examples of these hand-decorated textiles made by peasant artists and to be found in the picturesque market places and little shops in the old towns over the sea at very modest prices. With such material the art teacher may build up her own little museum to furnish inspiration for her classes; and when the real articles are not available, photographs and sketches of them being reproduced nowadays in THE SCHOOL ARTS MAGAZINE can be used to enrich a "museum" corner of her file.

A hand-woven runner from Switzerland, a coarse, gray fabric almost like our burlap appears in Figure 1-A. It has the effect of ravellings from red, dull blue, and tan burlap darned in to make the pattern, the darning being kept horizontal and carried over and under the warp threads. In this case the pattern was probably woven in when the runner was made, but its value to us lies in its suggestions of possibilities for utilizing such loosely-woven materials as burlap, gunny, and theatrical gauze for handicraft projects decorated with darned stitchery of wool or cotton yarn, or coarse ravellings. Sometimes it may seem advisable to pull threads from the textile to make room for the darning, but as may be seen in the magnified detail of the darning in Figure 2-A this is not done. Burlap available in various colors suitable for book bags, canoe or porch pillows, mats, runners, etc., for porch, summer cottage or camp. Theatrical gauze, which is only about seventy cents a yard and comes in attractive colors, makes up into very effective window draperies—a suggestion for the schoolroom as well as for the student's room or other home decoration purposes.

Figure 1-B pictures an Italian pillow cover of blue filet with about an eighth-inch mesh similar to the curtain filet common in our department stores, with white yarn like darning cotton or small wrapping string darned in, the stitchery again being carried from left to right except for change of direction in the curved lines, Figure 2-B. Decorative buttons which slip into loops to close the end of the pillow can be noted in Figure 1-B and enlarged in Figure 2-B. One characteristic of many of the Italian pieces is the enrichment of the corners. In this case a tassel, illustrated full size in Figure 1-B2, is attached to each corner. This feature could be the subject of original inventiveness on the part of pupils, perhaps covering buttons or button molds, using glass or wooden beads, or making tassels of the same material as that used for darning.

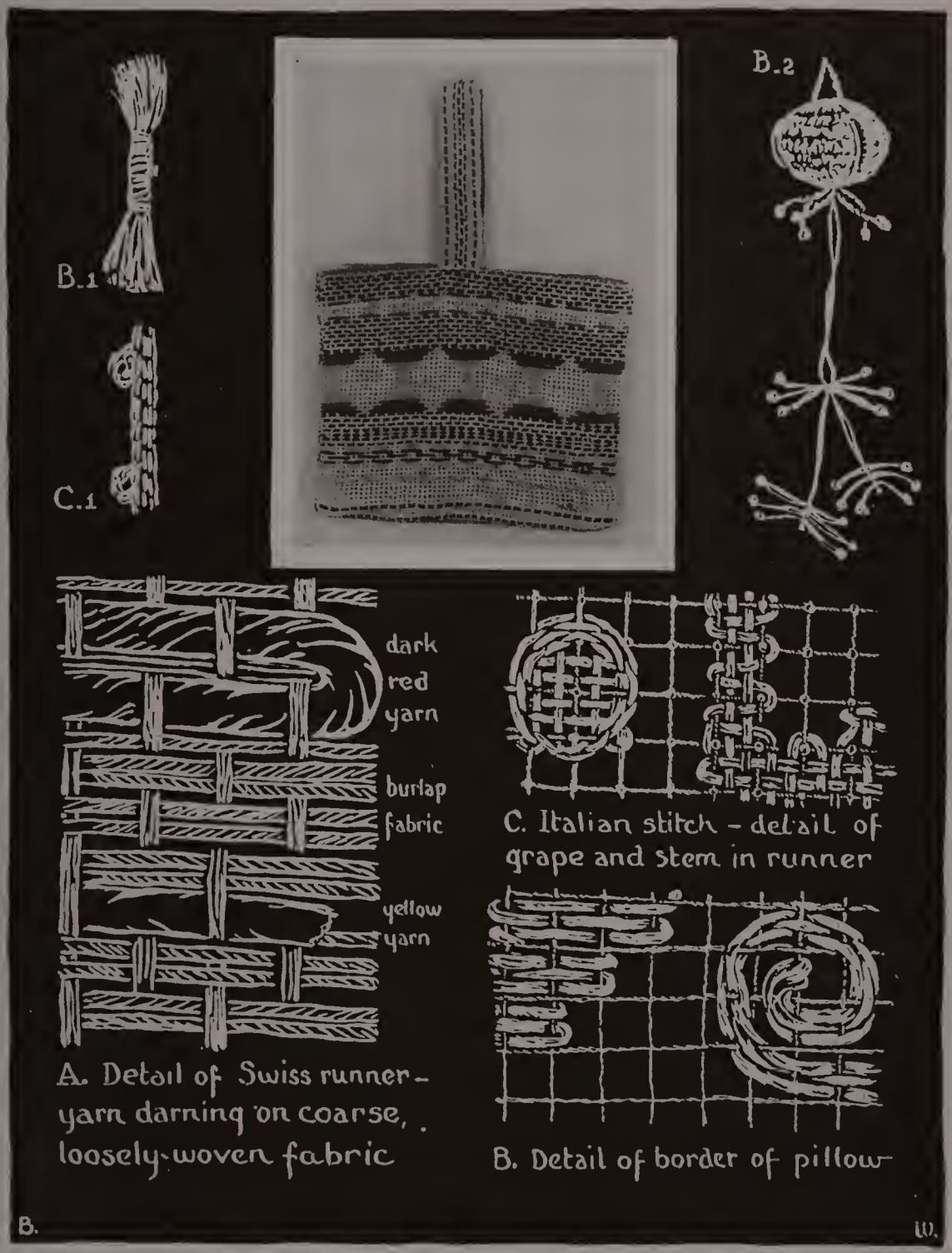


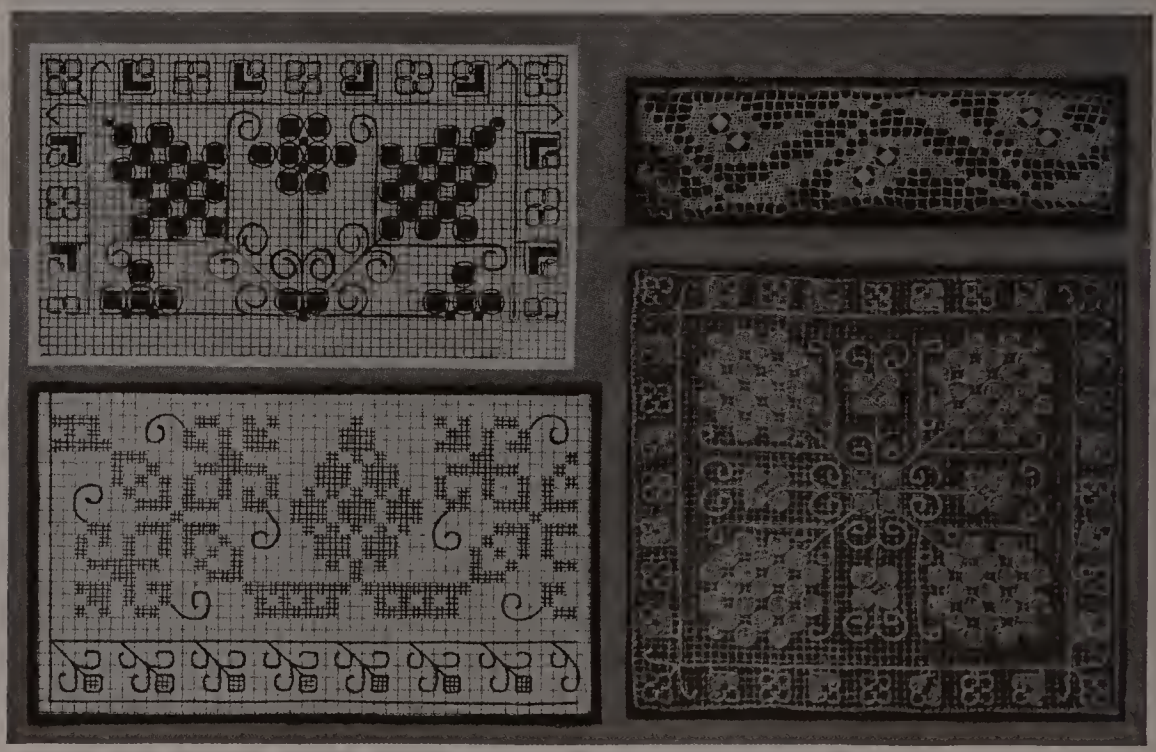
FIG. 1. DETAIL OF STITCHES FOR DARNING WORK. THE HAND BAG, A GOOD EXAMPLE OF THE DECORATIVE USE OF DARNING, WAS DEVELOPED BY A PUPIL OF MRS. NEVA SNYDER, KALAMAZOO, MICHIGAN

A part of an Italian runner of green, quarter-inch handmade filet, is shown in Figure 1-C. Note in Figure 2-C that several threads are darned into each mesh with the simple over and under method. Figure 1-C1 shows the Italian's delightful use of variety of edge.

The plate doily illustrated in Figure 2-D came from Switzerland and has the darning done with a technique similar to Figure 1-C, except that the mesh is larger—about half an inch, and therefore coarser yarn was used. For school problems the larger filet material can be found ready-made in the stores, and the finer marquisette also could be utilized for darned work. Old material brought from the homes, dyed and recut into other articles such as cover for case for household silverware, bags, and even luncheon sets, is a suggestion for keeping down the cost.

The peasant designers use motifs that have been handed down to them from generation to generation. Each country has its national characteristics. Note in the Italian work the symmetrical use of the Venetian lion in one example and the grape vine, one of the chief Italian products, in the other, both designed in geometric form to suit the textile material. In all of the illustrations, observe how carefully the designs fill the space. The background areas of dark were developed into as interesting patterns as the light parts. The borders follow the edges and fit around the corners with attention to structural relationship.

While this museum material may inspire us with ideas for darning as a



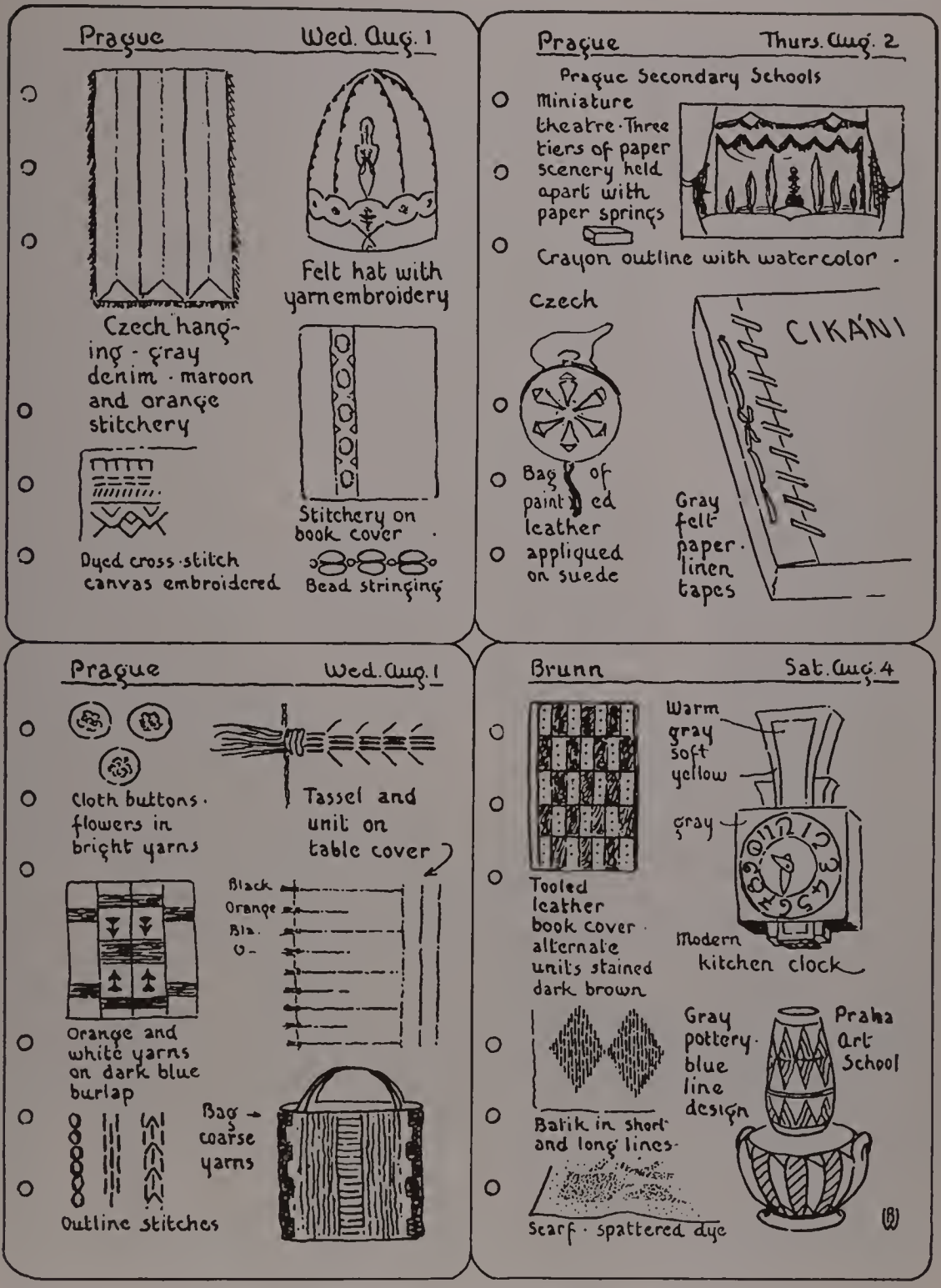
GERMAN FILET WORK WITH WORKING DESIGNS

FIG. 2. EXAMPLES OF DARNING WORK APPLIED TO A SWISS TABLE RUNNER AND PLATE DOILY, AND TO AN ITALIAN PILLOW TOP AND RUNNER

handicraft medium, it should inspire us also to be national in our choice of motifs. In other words, let us be American, not slavish copyists. Much of the value of art training lies in the cultivation of individuality and resourcefulness, as well as free expression and improvement of taste. Let us take animals, birds, plant life or geometric forms if we will, from our everyday environment, and let them grow into design forms suitable to the medium. And let us proceed with definite basic principles of design firmly in mind, as balance of dark and light, fitness to the space, repetition, rhythm, and so on.

A clever problem of this kind was worked out by a certain junior high school class in Kalamazoo, Michigan, under the instruction of Mrs. Neva Snyder, where those ten-cent square-mesh dish cloths were used as material for bags with colored wool yarns for darned-in patterns. In this case both boys and girls took up the idea with a great deal of zest (which shows that the sex element need not be a problem where the right teacher-tact and enthusiasm enter in), and each student turned out one or more articles individual in design. A number of the bags were sold, thus bringing in a little income to the students. An example of a bag produced by one of the boys is reproduced at the top of Figure 2. The possibilities of such plebeian material as dish cloths is considerable when dyes are used to give the cloth varied color effects to harmonize with given costumes and when mercerized or silk linings are used in colors to carry out certain color schemes.

TYPES OF RAFFIA AND STRAW DOLLS AND AMINALS MADE BY POLISH SCHOOL CHILDREN WERE EXHIBITED AT THE PRAGUE ART CONGRESS


Prague Wed. Aug. 1
Czech hanging - gray denim - maroon and orange stitchery
Dyed cross-stitch canvas embroidered
Felt hat with yarn embroidery
Stitchery on book cover
Bead stringing
Prague Thurs. Aug. 2
Prague Secondary Schools
Miniature theatre - Three tiers of paper scenery held apart with paper springs
Crayon outline with watercolor -
Czech
Bag of painted leather appliqued on suede
CIKÁNI
Gray felt - paper - linen tapes
Prague Wed. Aug. 1
Cloth buttons - flowers in bright yarns
Tassel and unit on table cover
Black
Orange
Orange and white yarns on dark blue burlap
Bag - coarse yarns
Outline stitches
Brunn Sat. Aug. 4
Warm gray
Soft yellow
gray
Tooled leather book cover - alternate units stained dark brown
Modern kitchen clock
Gray pottery - blue line design
Praha Art School
Batik in short and long lines
Scarf - spattered dye

PAGES SHOWING ITEMS FROM PRAGUE AND BRUNN ART EXPOSITIONS, SKETCHED BY BEULA M. WADSWORTH

Old-Time May Day Customs

ALICE LEE NEFF
Stanford University, California

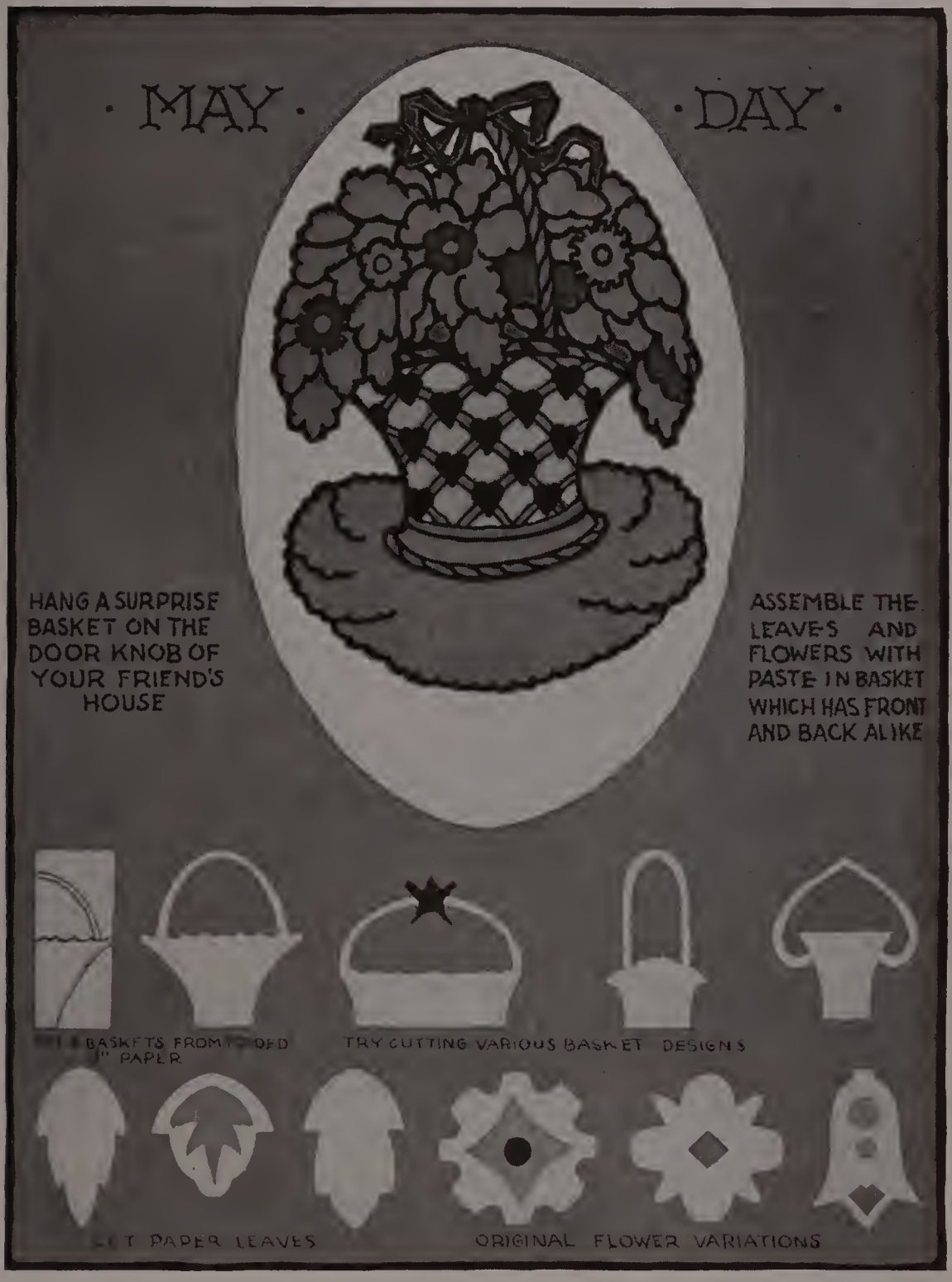
MAY DAY in old England was a festival of great merriment and festivity, as it was considered the boundary that parted winter and summer. Early in the morning, often just past midnight, old and young alike rose to go a-Maying in the woods. Dressed in their best and garlanded with flowers, they cut down a straight, tall tree for a Maypole and harnessed it to flower-decked oxen to drag it back to the village green, where booths for the quality and a bower for the Queen of the May were already being erected.

The merrymakers brought home with them green and blossoming boughs to be placed above the doors and windows of cottages and halls, and everyone wore a sprig of white hawthorn or "the May" in his cap. This was a day of days for the lover who gathered nosegays of dewy wild flowers to hang in a May-basket on his sweetheart's door.

On returning to the village about sunrise, the villagers erected the Maypole and decorated it with ribbons and garlands. All day long the Maypole was the center of dancing. Morris dances and folk dances were performed by revellers masking as the bold outlaws—Robin Hood and his merry men. Friar Tuck, Little John, and the fair Maid Marian were there, and many other favorite masque characters always appeared sooner or later around the Maypole. All day long games of agility and strength were carried on, and wrestling matches, quarter staff and cudgel play vied for popularity with simple amusements such as grinning matches, where the contestants thrust their heads through horse collars and endeavored to conjure up broader grins than any other hopeful of the village. Archery contests were very popular as well and wandering bands of gypsies with their quota of fortune tellers and magicians added a picturesque note to the May Day festivities.

In some parts it was customary for milk maids to decorate their pails with flowers and dance at the doors of their customers for a small gratuity, or sometimes they gilded the horns of their cows and led them, hung with bright garlands, in a procession. In very early England, a Lord and Lady of the May were chosen to rule over the day's festivities, but in later days a little village belle reigned alone in all her glory as Queen of the May. Many people believe that the recent European May Day customs grew out of the early Roman festivals, the Floralia and the Lupercalia, which were held in the month of May. The Floralia was in honor of Flora, the goddess of flowers, and the month of May has been named for Maia, another goddess worshipped by the Roman people. In some places it was customary even in England to choose a village beauty to represent the Lady Flora as well as a girl to be Queen of the May. In a May Day pageant given in honor of the King, Henry VIII,

(*Continued on page ix*)


· MAY · · DAY ·
HANG A SURPRISE BASKET ON THE DOOR KNOB OF YOUR FRIEND'S HOUSE
ASSEMBLE THE LEAVES AND FLOWERS WITH PASTE IN BASKET WHICH HAS FRONT AND BACK ALIKE
TRY CUTTING VARIOUS BASKET DESIGNS
ORIGINAL FLOWER VARIATIONS

THE GERMAN MAY BASKET AT THE TOP IS THE INSPIRATION FOR CHARMING ORIGINAL BASKETS AND FLOWER AND LEAF VARIATIONS. CHILDREN WILL LOVE TO CUT OUT BASKETS AND FLOWERS OF COLORED PAPER OR MAKE PAPER BASKETS TO BE FILLED WITH REAL FLOWERS

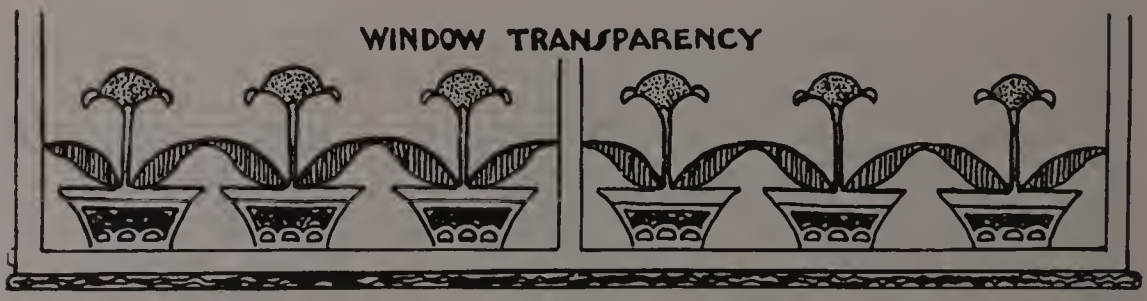
The School Arts Magazine, April 1929

THE PLAY ELEMENT ENTERS INTO MANY HANDICRAFTS OF EUROPE AND FINDS EXPRESSION IN THESE COMIC BITS OF POTTERY FROM GERMANY

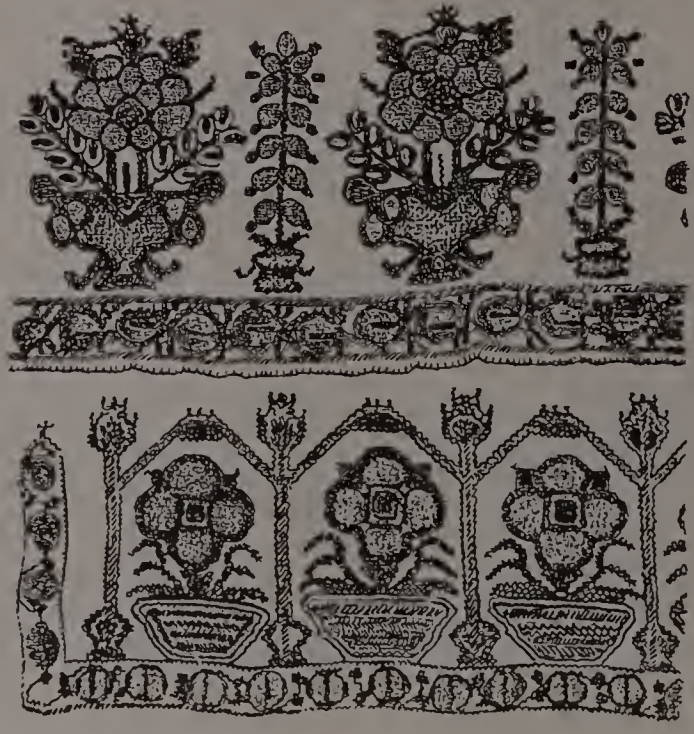
The School Arts Magazine, April 1929

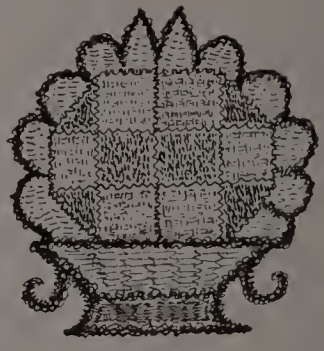
CHILDREN WITH A FEW SHAPES OF MODELING WAX OR CLAY WILL DELIGHT IN FORMING FUNNY BIRDS AND ANIMALS

The School Arts Magazine, April 1929

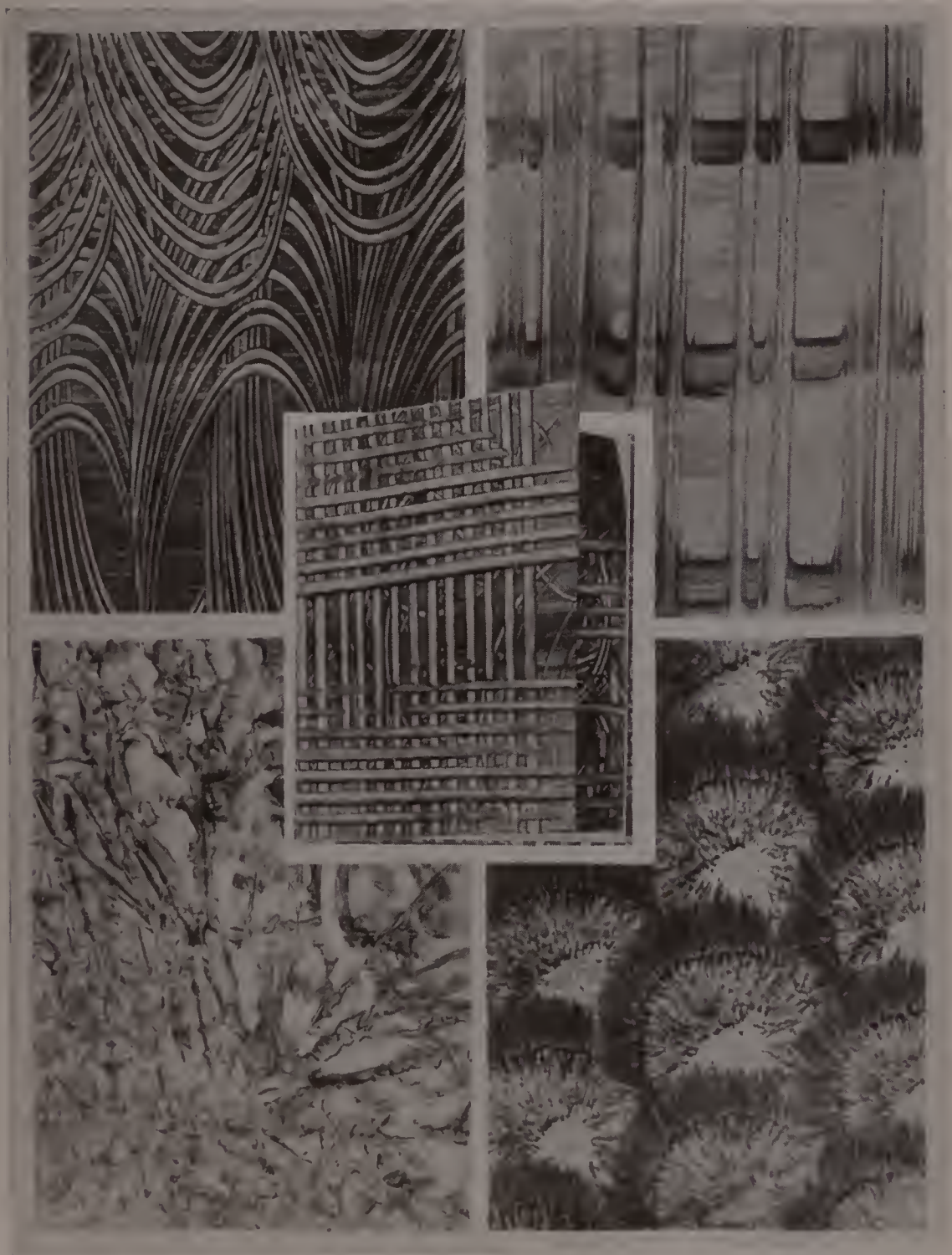


FLOWER POTS IN TURKISH EMBROIDERY WITH ADAPTATIONS

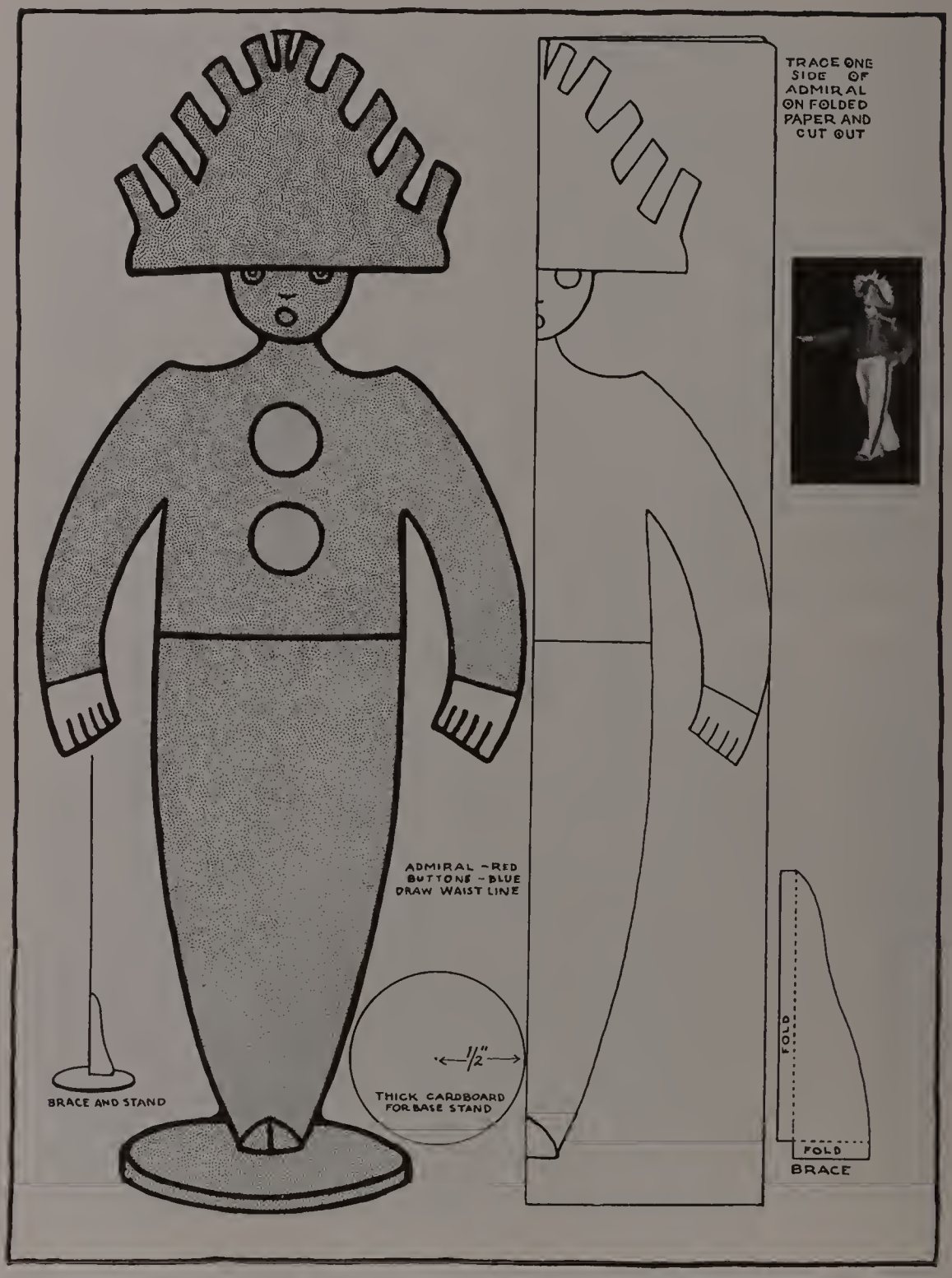




A GROUP OF TURKISH EMBROIDERED FLOWER POTS AND SUGGESTIONS FOR ADAPTATION TO SCHOOLROOM ART PROBLEMS. BY BEULA M. WADSWORTH, ASSISTANT EDITOR

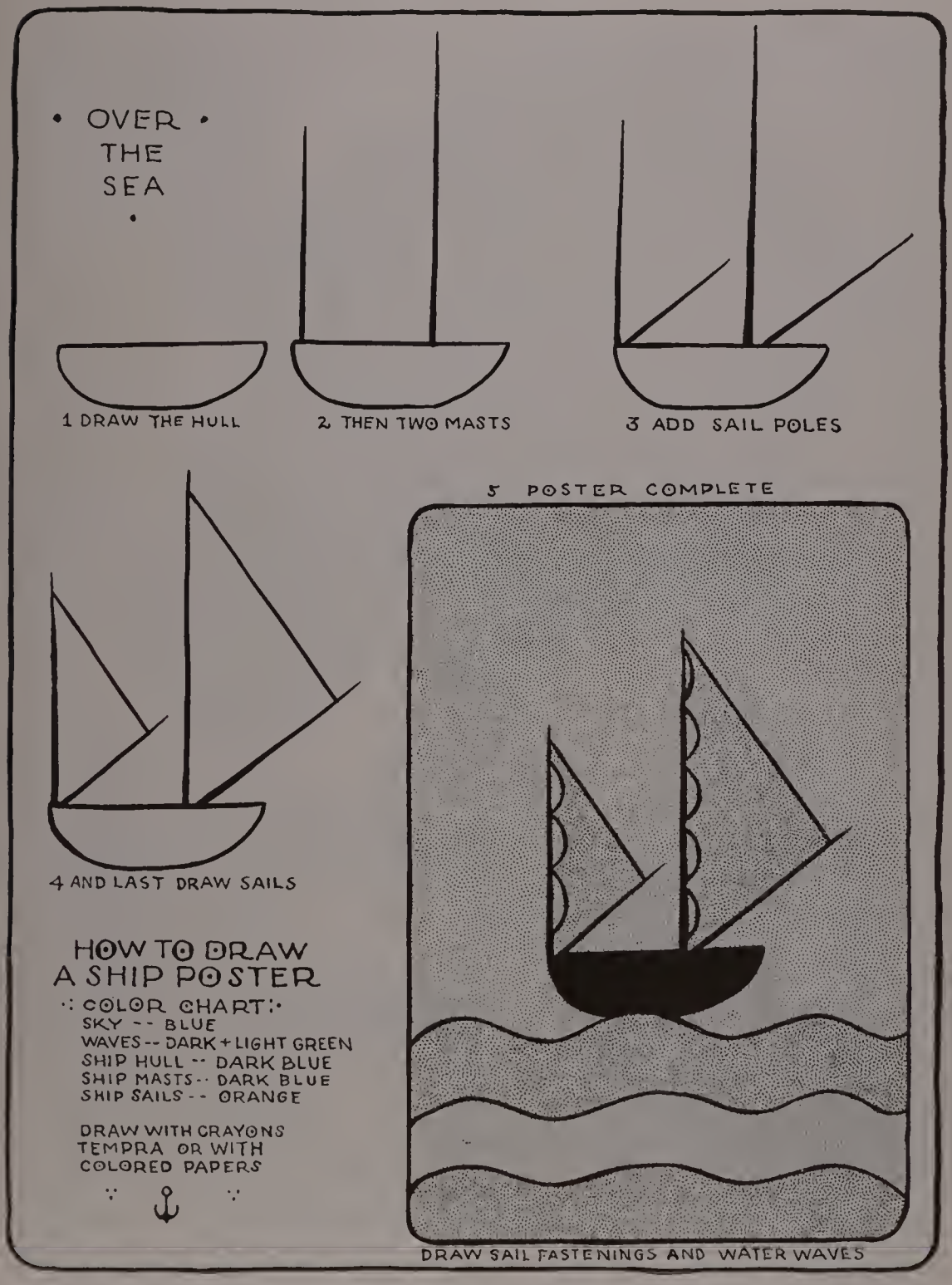


DECORATIVE PAPERS FOR BOOKLETS, BOX COVERING AND MANY OTHER PURPOSES MAY BE MADE FROM SURFACE BRUSHED PAPER USING AS PAINT A MIXTURE OF CORN STARCH AND TEMPERA PAINT. BRUSHES, STICKS, SPONGES, FINGER TIPS MAY BE USED IN WIPING OUT PATTERNS BEFORE THE PAINT MIXTURE IS DRY. THE PAPER SURFACE EXAMPLES WERE SECURED IN GERMANY

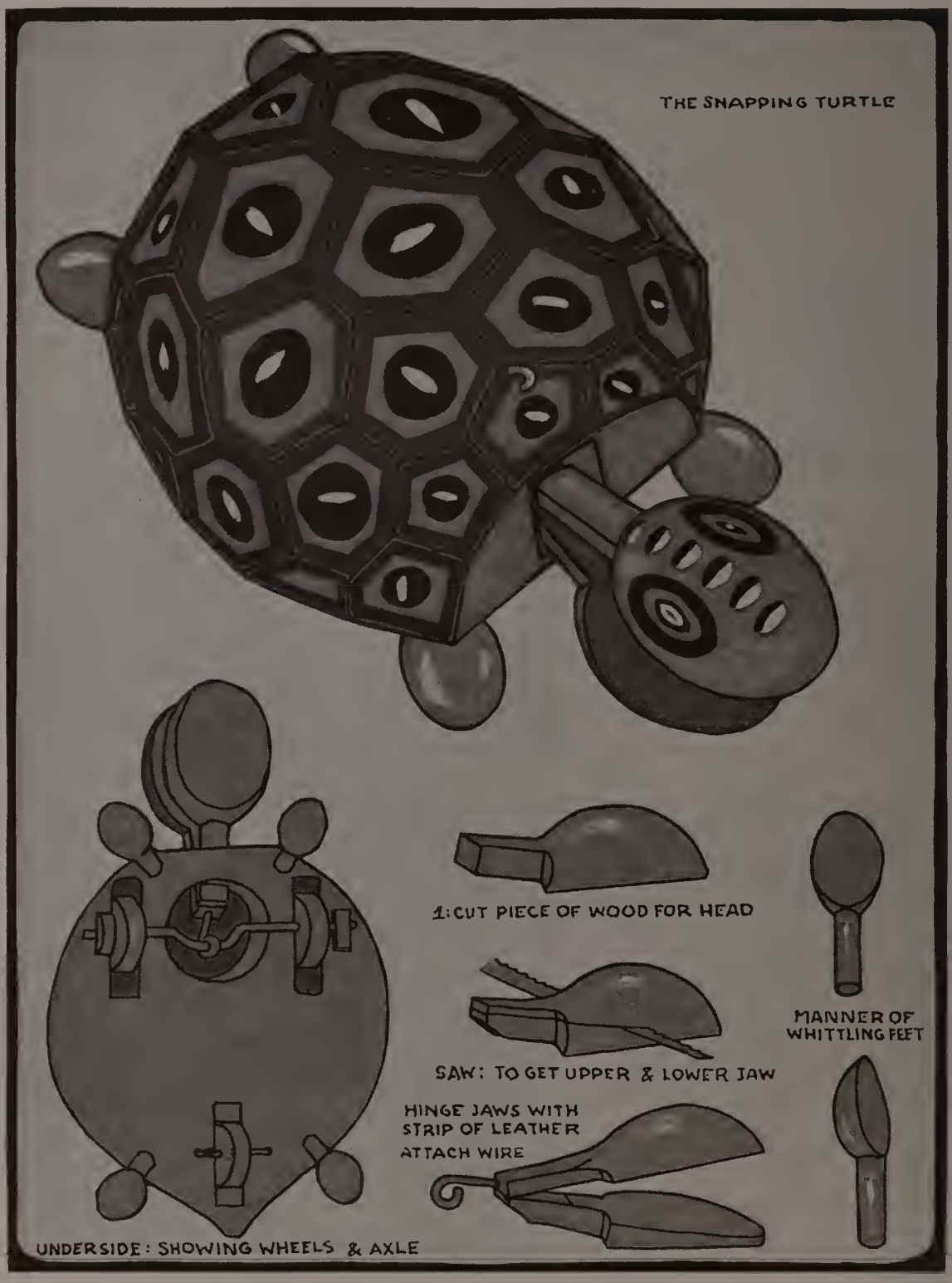

TRACE ONE SIDE OF ADMIRAL ON FOLDED PAPER AND CUT OUT
ADMIRAL - RED BUTTONS - BLUE DRAW WAIST LINE
BRACE AND STAND
1/2"
THICK CARDBOARD FOR BASE STAND
FOLD
FOLD
BRACE

THE ADMIRAL OF A FOREIGN LAND. THE FIGURE IS DRAWN ON COLORED PAPER AND CUT OUT. HE STANDS ON A CARDBOARD BASE AND IS SO SIMPLE TO MAKE THAT ANY SMALL BOY CAN MAKE A WHOLE REGIMENT, IF HE IS OF A WAR-LIKE DISPOSITION.

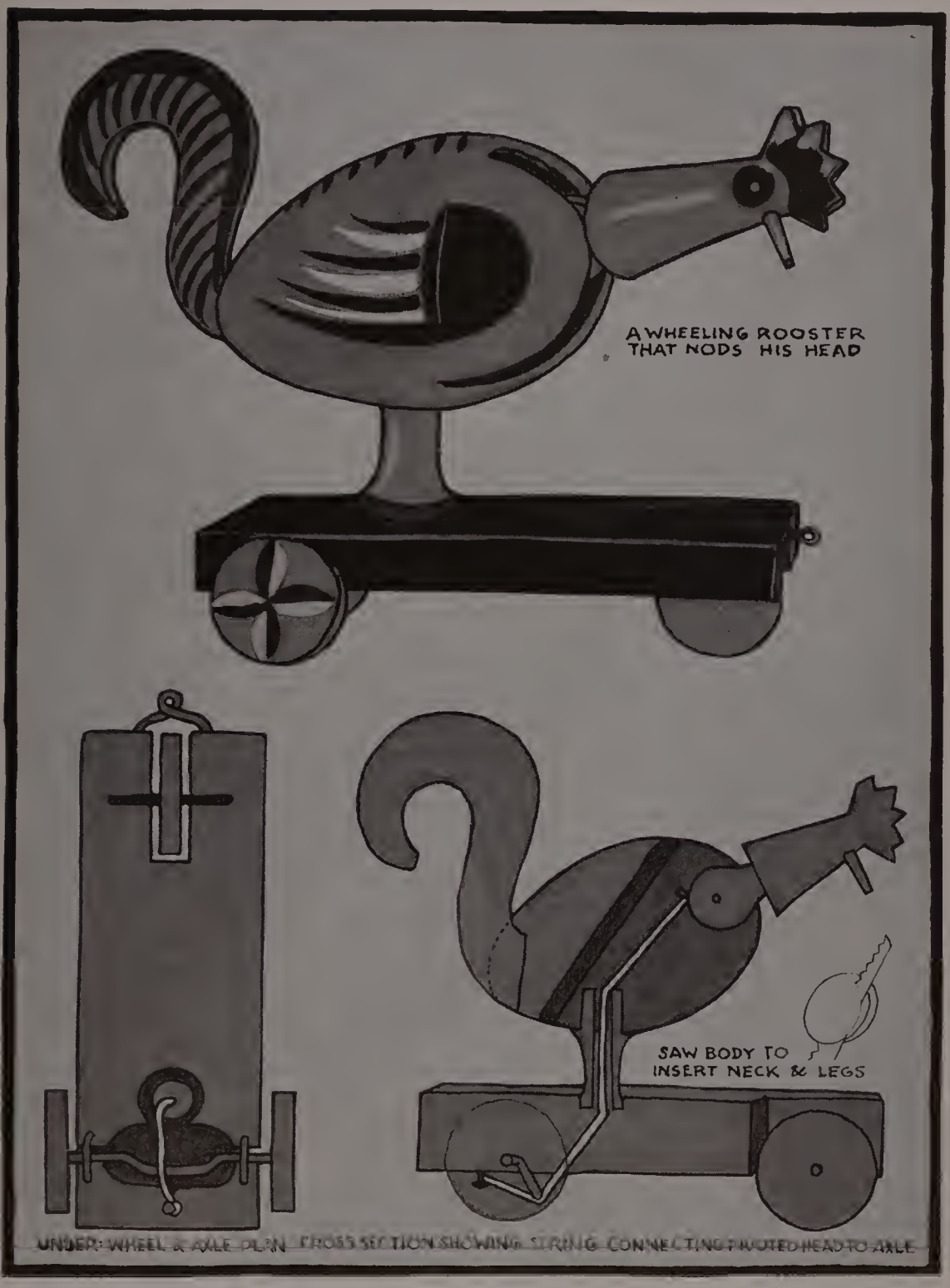
The School Arts Magazine, April 1929



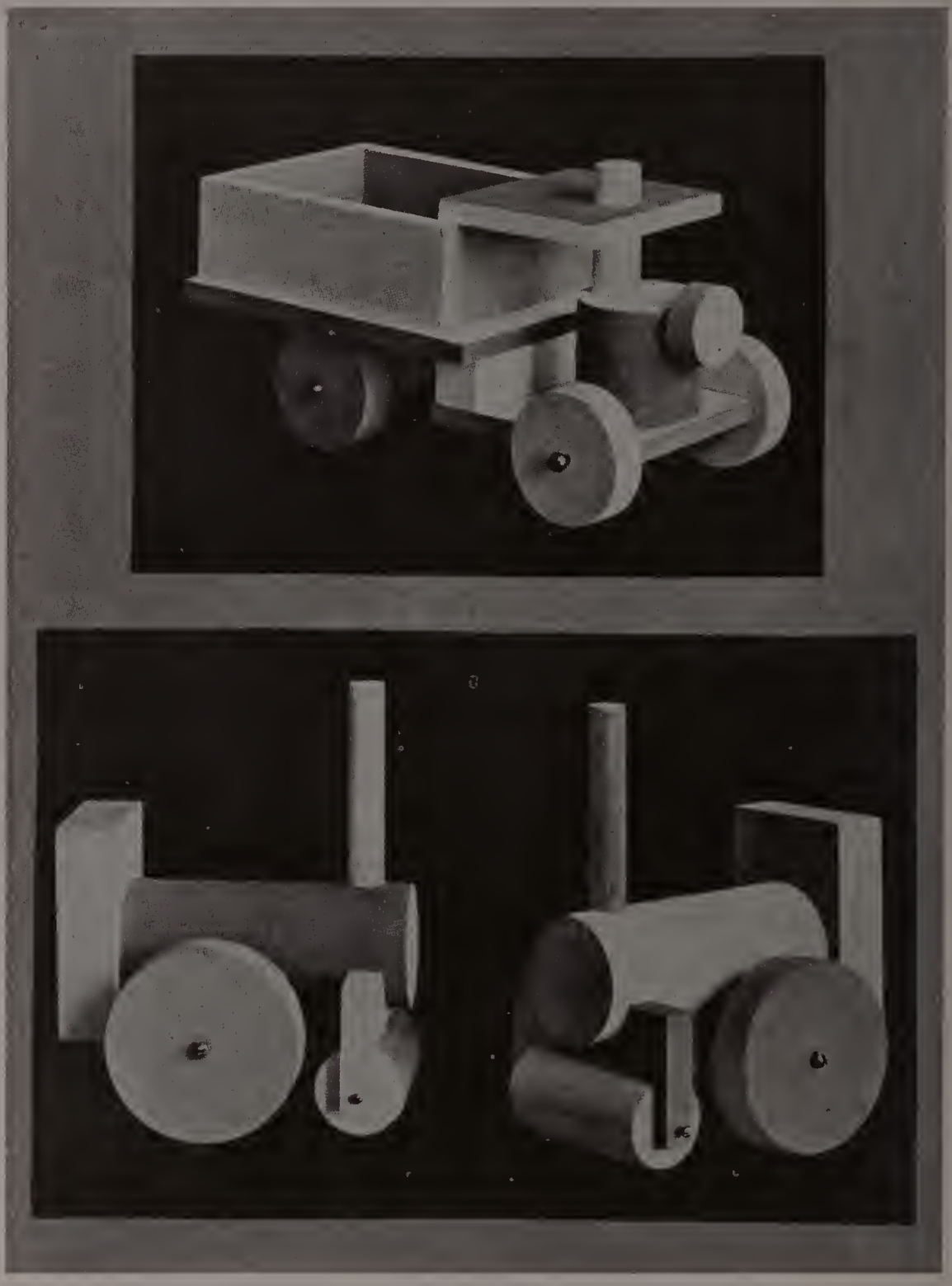
A SHIP POSTER IN COLOR DEVELOPED AS A PAPER CUT-OUT OR A CRAYON OR TEMPERA DESIGN


THE SNAPPING TURTLE
1: CUT PIECE OF WOOD FOR HEAD
MANNER OF WHITTLING FEET
SAW: TO GET UPPER & LOWER JAW
HINGE JAWS WITH STRIP OF LEATHER
ATTACH WIRE
UNDERSIDE: SHOWING WHEELS & AXLE

CZECHOSLOVAKIAN TOY SNAPPING TURTLE PAINTED IN GAY COLORS. A GOOD WOOD-WORK PROBLEM FOR BOYS OF THE UPPER PRIMARY GRADES



A ROOSTER LIKE THIS BRIGHTLY COLORED CZECH TOY CAN EASILY BE MADE BY UPPER PRIMARY GRADE MANUAL TRAINING CLASSES



SIMPLE GRADE MANUAL TRAINING PROBLEMS. THESE TRUCK AND ENGINE BLOCK TOYS WERE MADE BY POLISH SCHOOL CHILDREN

The Western Arts Association meets in Cleveland, Ohio, April 30, May 1-2-3. The headquarters are the Statler Hotel.

A fine professional program has been prepared, with Henry Turner Bailey as one of the strong speakers. The International Exchange Exhibit, consisting of drawing and craft work from European schools, will be shown. The Banquet is to be on Thursday evening, May 2, with a surprise entertainment. There will be novel commercial exhibits shown, and very special exhibits at the museum will be brought together for the enjoyment of the Association.

There will be numerous interesting trips and Round Table discussions on the subjects in which you are most interested.

Plan to attend this meeting and thus increase your professional activities.

(*Concluded from page 510*)

he and his court were met on their return from a hunt by a chariot drawn by five white horses, on each of which rode a gorgeously dressed lady. In the chariot, Lady May and Lady Flora rode in state.

In Scotland the day was celebrated with much the same gaiety, and was called Beltane. In France, Germany, and other countries Maypoles were common and festive sports are even yet observed. In Russia the coming of Spring is celebrated with a choral dance called the "Khorovod" danced by the young people and children.

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The Fine Art of Teaching Art

Does it Require Spectacular Results?

THE United States is pre-eminent in the art of publicity. The art of advertising at no time in the world's history has reached the prominence attained in our own country. Every known ability and method and scientific means have been enrolled in publicity's cause. Miles of electric illuminated, glittering signs and thousands of miles of billboards burden our streets and highways : : : and these ever-increasing competing attention means have resulted in spectacular forms of frenzied art : : : a form of "yellow" art.

It is natural but discouraging that the art student growing in these influences thinks only in terms of spectacular art. Art galleries and exhibitions are commencing to imitate publicity spaces. Publicity agents are commencing to decry the negative results of competitive spectacular highway publicity. Professional and school art exhibitions will suffer likewise unless saner conditions are followed, and intense colors and queer compositions as spectacular attractions are avoided.

Where are the American artists who are content to portray the beauty of the blossom branch or the subdued light of the twilight? Everywhere in Europe one finds the careful drawings and color studies of the artist who believes in good preparation today for a fuller realization tomorrow.

Our students today begrudge working out the same art problem twice. The art teacher hesitates presenting last year's project to the incoming class. Art courses are becoming only a series of hurdles over which the student expects achievement though half the hurdles are not achieved : : : we have a restless art condition.

Art education to become respected must become less frivolous. Art education to secure a dignified position among the curriculums of our schools must recognize and follow the fundamentals of any great science, even though it may follow new avenues of research and new thought. And above all, spectacular results, attraction through frenzied forms, blatant colors and grotesque presentations must go if art in the schools is to continue toward complete acceptance.

Pedro J. Lemos

THE SCHOOL-ARTS MAGAZINE
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How to Select Pictures for School and Home

LEON LOYAL WINSLOW
Supervisor, Art Education, Baltimore, Maryland

SINCE both the school and the home are decidedly lacking in the element of color it follows that only pictures which are in color should be chosen for the purpose of decoration. They should be strong in color harmony and should also present sufficient contrast to *carry*. The forms depicted should be represented with sufficient accuracy to be clearly intelligible to all. In composition the pictures should show careful balance of areas and rhythmic arrangement of lines. The final test of a picture's artistic value lies in the emotional aesthetic impression which it creates in the observer. It should appear to be satisfactory and adequate.

The matter of selecting pictures for the home and for the school is therefore more important and less difficult than most people would think. It is a problem the successful solving of which will require nevertheless a thorough knowledge of the principles underlying practical choice and artistic arrangement. Pictures should be considered from a number of standpoints all of which will have direct bearing on the problem of selection. They should be considered as to their value as works of art and decorations, and as to subject and suitability in certain rooms.

Comparatively few homes and schools are financially able to afford original paintings for the walls but all can afford good colored reproductions of the paintings in the form of halftones or other mechanically produced color prints. These are better than the "hand colored" prints which are usually less permanent and invariably less accurate in hue, value and chroma or intensity of color. They are also superior in their representation of atmosphere and texture.

Pictures should be decorations primarily and they may be illustrations. Since the walls are flat in appearance the pictures which are reproductions of wall decorations often are best, pictures which do not have too great contrasts in value but which may have considerable contrast in hue and chroma. If a picture is to be chosen for a vertical wall space, it should be a vertical picture; if chosen for a horizontal wall space it should be horizontal. The proportions of the picture should approximate the proportions of the wall space for which the picture is chosen.

Pictures should have subject matter of the right sort. They should often open vistas of idealism, visions of beauty not actually present in real life; they should supply what is lacking in real life experience. Consequently landscapes, and portraits of people of other lands and of other times are sometimes more appropriate than the modern or local subject. Pictures of the proper kind will have marked educational value in de-

veloping proper ideals and proper attitudes. But no picture is sufficient unto itself. Those who observe pictures must be taught now to interpret their meaning and how to appreciate their beauty. The masterpieces of the early painters are not the only good pictures to be obtained. Many fine illustrations in the magazines and lithographic reproductions of the works of modern painters offer fine examples of decoration. No picture should be chosen solely for the subject. Unless it has merit of beauty for its own sake, it should never be hung as a permanent decoration. Pictures with fine detail are seldom suitable for wall decoration. Therefore, etchings are not good.

Various rooms in the home and in the school demand different kinds of subjects for their pictorial decoration. Large pictures are best for large rooms with large wall spaces; small pictures, for small rooms. Pictures of food are not even appropriate for the dining room. Children are for the most part interested in subjects that interest adults. It is not always necessary to "decorate" a child's room with pictures of dogs and cats. Although the interest factor is of considerable importance it is not nearly as important as is the decorative factor. Pictures should emphasize the shape of the wall space and its flatness. They should always be framed simply and appropriately and are best placed flat against the wall without appearing to be hung or suspended from anything.

COLOR PRINTS SUGGESTED

Abbey—The Holy Grail Series
Alma-Tadema—Reading from Homer
Breton—The Song of the Lark
Burne-Jones—The Golden Stairs
Bonheur—The Horse Fair
Corot—Souvenir de Morte Fontaine
Chardin—The Admonition
Corot—Dance of the Nymphs
Corot—Castle Gondolpho
Corot—Spring
Chavannes—Scenes from the life of St. Genevieve
Gainsborough—The Blue Boy
Hals—The Laughing Cavalier
Hoppner—The Sackville Children
Hitchcock—Epitome of Holland
Hitchcock—A Holland Morning
Hobbema—Avenue of Trees
Innes—Peace and Plenty
Millais—The Boyhood of Raleigh
Melcher—Mother and Child
MacEwan—With Grandma
Millet—The Angelus
Parrish—The Garden of Opportunity
Parrish—The Dinkey Bird
Raphael—Sistine Madonna
Raphael—Madonna della Sedia
Rubens—The Painter's Sons
Raeburn—A Boy with a Rabbit
Reynolds—The Age of Innocence
Reynolds—Miss Bowles
Reynolds—Lady Gertrude Fitzpatrick
Reynolds—Mrs. Richard Hare with her Sons
Reynolds—Viscount Althrop
Rommey—Lady Hamilton with a Goat
Sully—The Torn Hat
Stuart—George Washington
Tyron—Before Sunrise, June
Thayer—Caritas
Turner—Ulysses Deriding Polyphemus
Vandyke—Maria Louisa de Tassia
Volk—Abraham Lincoln
Vecchio—Saint Barbara
Whistler—Mother
Whistler—Little Rose
Wyant—Early Spring
Yoshida—Memories of Japan
Zugel—Oxen Fording a Stream

What is Art?

RUTH BROWNE MacFARLAND
Chicago, Illinois

ONE sometimes wonders about the trend of modern civilization. Is it plunging headlong into a maelstrom of commercialism? Our leisure hours have been enormously increased by the advent of machinery. This is particularly so in America. The culture of all the ages is within easy access as never before. In spite of all this, art, the most stimulating and beautiful outlet for superfluous energy, the most spiritual element in life has fallen into comparative obscurity as contrasted with the flourishing condition of the arts in the Greek age, the Gothic period, and the Renaissance.

Americans are a nation of idealists, but their supreme aim appears to be to make a living. Their desires are largely material or sensational, almost never purely artistic. They overflow with civic pride which finds expression in over-decorated movie palaces, enormous hotels, and some few really beautiful buildings designed primarily to excel those of the neighboring towns or cities. Although there are opera companies and symphony orchestras, and the great literature of all time may be obtained at the public libraries, yet these attractions are unsung and unhonored in the great jazz age and the reign of "best sellers."

Perhaps we do not understand the nature of the art impulse and how deep-rooted it is in the human race. This dynamic force is lying dormant today. But what power it has for happiness!

It is said that every man, at some time in his life, is an artist. Most of us derive an artistic satisfaction from writing a beautiful letter, planning a delectable meal, or executing a difficult "shot" in golf. The man who lays out an attractive garden is expressing his artistic impulse, as well as the woman who plans a simple but chic costume. Some of us find an emotional outlet in writing poems which never find their way to the daylight; others in scratching up the calendar pad while conversing over the telephone. Because of the extreme specialization of modern civilization, however, we repress most of our creative artistic desires and merely enjoy the work of the "specialist" artists.

To understand the nature of the aesthetic impulse and the importance of art in a well-rounded life, we must glance backward to the ages before man became civilized, to the stone age man who had a limited mentality and whose life was a constant struggle to wrest from a hostile nature the necessities of life. Thousands of prehistoric relics, cleverly ornamented weapons and household utensils, decorated combs, carved bones and objects of magical significance, as well as ancient mural decorations scattered throughout the caves of Europe, all prove the inherent need of aesthetic expression.

Since art is an expression of the emotions, let us review what psychologists have discovered about our emotional reactions. They say that the

underlying principle is this: an excited nervous system will immediately react so as to acquire more sensation under favorable conditions and less under painful. Thus primitive man shouted with joy, capered delightedly, and clapped his hands when he was pleased. These reactions were not only pleasurable in themselves; they increased the existing pleasure. On the other hand, "writhings in agony" or groans emitted by persons in extreme pain are more or less involuntary reactions intended to relieve pain, but usually resulting in merely temporarily distracting attention from it. This instinct to express overmastering emotional feeling is deep rooted and imperious. It is an instinct to which we give little thought; yet it is the source of the most beautiful and most spiritual part of life, an unquenchable fire that has lighted the altar of art from the beginning of time.

The direct relationship between emotional feeling and aesthetic creation is most obvious in a primitive society. There is no more fascinating pastime than watching in retrospect the budding and flowering of the various arts back there in the dim light of antiquity. Probably the art of dancing was the first to attain a high degree of development. The stone age savage, upon returning to his campfire after a successful fight or hunt, capered and shouted with glee much as a child does today. His pent-up emotional energy needed some outlet. Then other members of the tribe joined in, and the general excitement waxed greater as the emotional feeling spread to more and more members of the tribe. Soon the various jerks and leapings took on a certain rhythm, since man is so made that his actions repeated again and again, naturally fall into regular beat. This secret is in our blood, for our circulation moves regularly in rhythm with our pulse beats, and in our sleep our breath comes and goes in tranquil waves. By virtue of this rhythm, man's impulsive caperings became a rudimentary form of dancing, for that is the essence of art, emotional feeling expressed in rhythm.

The primitive dance was frequently accompanied by a very rudimentary form of group chanting, usually by the dancers, and a beating of sticks and clapping of hands to accent the rhythm by the onlookers. In the course of time the stone age men reached the point where their meaningless shouts and grunts that accompanied the dancing gave way to descriptive words and phrases about the recent battles or hunts. Often the refrain was taken up by all the savages present, which was nothing more than the constant repetition of one sentence or word. A song of the Veddah's, a primitive people of Ceylon, has been recorded by Wundt, and illustrates the form of rhymeless song common to savage peoples. The "kra" of the song is a certain kind of monkey common in the forests of Malacca.

> He runs along the branches, the kra,
> He carries the fruit with him, the kra,
> He runs to and fro, the kra.
> Over the living bamboo, the kra,
> Over the dead bamboo, the kra, etc.

A twentieth century onlooker, could he have been present, would scarcely have recognized in these fantastic ceremonies the ancestors of our modern songs and orchestras.

The development of the arts of delineation and sculpture was closely interrelated. Probably the savage, in re-

In this practical age it is a fair question—what is the value of art? First of all, from the point of view of dollars and cents, its value is immense. A commodity artistically made sells for more than one which is not. Plain cotton cloth does not bring the price that does the same cloth stamped with an artistic pattern. Chippendale furniture, for example, acquired its high value because of its beauty of design. Sometimes artistic ability is concentrated in certain centers of population and, as a market is created for its wares, the center becomes of great industrial and commercial importance. Delft pottery made Delft, Holland, a great manufacturing center. Paris has long attracted the wealth of other parts of the world because of the art of her dress designers. Wedgwood pottery brought gold to England, while in our own country, Trenton, N. J. became the center of the pottery industry in America largely because of the excellence of the workmanship. It is interesting to note that in two sections of Europe where pictorial art first attained great perfection, North Italy and Flanders, lace-making later developed, transforming these widely distant sections into important centers of industry and commerce. Today we want quality and we are willing to pay for it.

Secondly, to the professional, creative artist who forms a small but influential section of our population, art is his life. In his art, he has an opportunity for self-expression that is without parallel. He may retreat to his world of imagination and reverie, far above the crowd. There, after days or weeks of unceasing labor, moments of inspiration and hours of black despair, a striving with all the technique at his command, his ideal at last shines forth from the canvas or in clay, or words, depending upon his medium—an ideal endowed with life; and the artist feels that he has obtained the utmost that life has to offer.

Another value of art is in the restful yet exalted pleasure to be obtained by the contemplation and study of the works of the great masters. A true appreciation of art must be cultivated and it is well worth the effort. To the person with a fine sensitivity and cultivated taste, an appreciation of art brings experiences that are beyond the realm of the average human being. That art also has a subtle, beneficial effect on character cannot be denied.

Finally, art benefits the greatest number of people as they use it in combining and arranging materials or objects already made. The housewife who chooses the color of her walls, or selects her furniture is exercising her artistic ability. The man who arranges the books in his library so that they will be in perfect order is expressing his aesthetic instinct, for harmony and order are two attributes of artistic perfection. In this field of combining and arranging there is vast scope for people to break away from the standardization that has enveloped the mass of Americans. Art is, after all, an expression of individuality in the form of beauty of line, color, or sound. A beautiful voice, distinction of carriage, a harmonious home to live in, not to mention depth of character which comes from sincerity and harmony of oneself with others—these are qualities that lift one from the ordinary chemical state of existence to a life that may be immortal.

A scholar defined art as "the manifestation of human emotion externally interpreted by expressive arrangement

of line, form or color, or by a series of gestures, sounds, or words, governed by particular rhythmical cadences." In simple words, art is reality seen through rose-colored glasses. It is life covered with magic dew that glistens in the sun. When we enter the world of art we leave behind the drab and the dreary and straining our unaccustomed eyes ahead, we make out gossamer sunsets in the distance, more golden and brighter than any upon earth; we see magic blue rivers winding through sweet-smelling meadows such as we have dreamed about. The nights are lighted by a million golden points that float on a black sea as deep as eternity. Heaven itself is an artistic conception.

WOOD-CUT SHOWING A MINIMUM USE OF LIGHTS TO EXPRESS THE IDEA, BY MRS. ELSIE D. CHARLES, CLINTON, IOWA

Flower Basket Designs

HELEN HICKS, *Art Teacher;* MARION REED, *Art Supervisor*
Public Schools, Omaha, Nebraska

PERHAPS the most perplexing problem that confronts the supervisor and teacher of art is to find a problem in applied design that is attractive and yet costs so little that it is within the means of every child in the art classes. Also what type of thing can all children make that will find a waiting niche in every home? Particularly is this true at Christmas time.

Back of the eager faces waiting for you to unfold your delightful plans for gift making for May Day or Mothers' Day, there are so many kinds of homes, some not more than one shabby room! It is a challenging opportunity and many art teachers all over the land are meeting it gallantly every holiday season.

The accompanying illustration of flower basket pictures made by seventh grade pupils proved such an unusually happy and inexpensive solution in the Omaha, Neb., public schools that a few details may be of interest to others. The design problem, of course, was the arrangement of a basket of flowers done in colored cut paper and mounted on a background of black construction paper $5\frac{3}{4}$ by $5\frac{3}{4}$ inches. This was then pasted on heavy cream cardboard 9 x 9 inches and framed with a piece of 9 x 9-inch glass bound with a narrow band of black construction paper. A hanger pasted at the back made it complete and ready to hang on the wall at home. The total cost was seven cents, two cents for cardboard, four cents for glass, one cent for the hanger. The colored paper was furnished as part of the regular school supplies. Boys and girls alike took the keenest pleasure in making these gay little pictures; the idea of framing them lent a special charm to the children and according to enthusiastic reports, they made a lovely spot of color on the wall at home.

A New Use for Decorative Envelope Linings

ETHEL B. THORNBURG
Art Supervisor, Frankfort, Indiana

I SUPPOSE someone will say, "Hot dish mats again!" Well, why not take an old problem which has proved practical and dress it up until it is attractive again and quite modern?

Christmas card envelopes and hot-dish mats! Doesn't that sound interesting? It certainly was to the high school girls here; all I did was to make one for a sample and it was contagious. They made them by singles and by sets to give to their friends, aunts, and cousins; and the friends, aunts and cousins have nearly all asked to have more made to give to friends of theirs. This is a Mothers' Day gift suggestion, too.

If you want a new idea for a bazaar,

let me recommend this problem and you will have a popular article, even though you do not have the epidemic we did.

First we collected the colored lining papers from envelopes. Christmas card envelopes proved an abundant source. These papers were sorted into piles of similar weight, as the thick and thin papers do not work well together. Then we sorted again, and grouped harmonious color combinations. We decided on the dominant color scheme for each group, and the colors for the paper with which to cover the mat.

Then we drew a six-inch square for a pattern. A dot was placed on the edges 1¼ inches from each corner, so that connecting with lines across the corners made an octagonal pattern having four long and four shorter sides. This shape is better than square, there being less danger of breaking the corners.

The mat foundation was cut out of ordinary wall board or beaver board. If the squares are cut with a straight saw, coping saw will remove the corner pieces. After sandpapering fairly smooth on the edges, it was covered. The paper should be cut about an inch larger all around than the mat. Cover one side of the wall board piece with paste and paste onto the paper. Then liberally apply paste along the edges of the cardboard and paste the edges of the paper over onto the back of the wall board part of the mat. It will fold over better if the long edges are pasted first. The back was then covered with heavy dark paper, cut ¼-inch less all around than the mat. Felt may be used instead.

Next the paper pattern had a border drawn on it, by lines ½-inch in from the edges—⅛-inch in from this, another line, leaving a center 4¾ inches across. This space provided an excellent problem in space division. The spaces need to be well balanced with a center of interest.

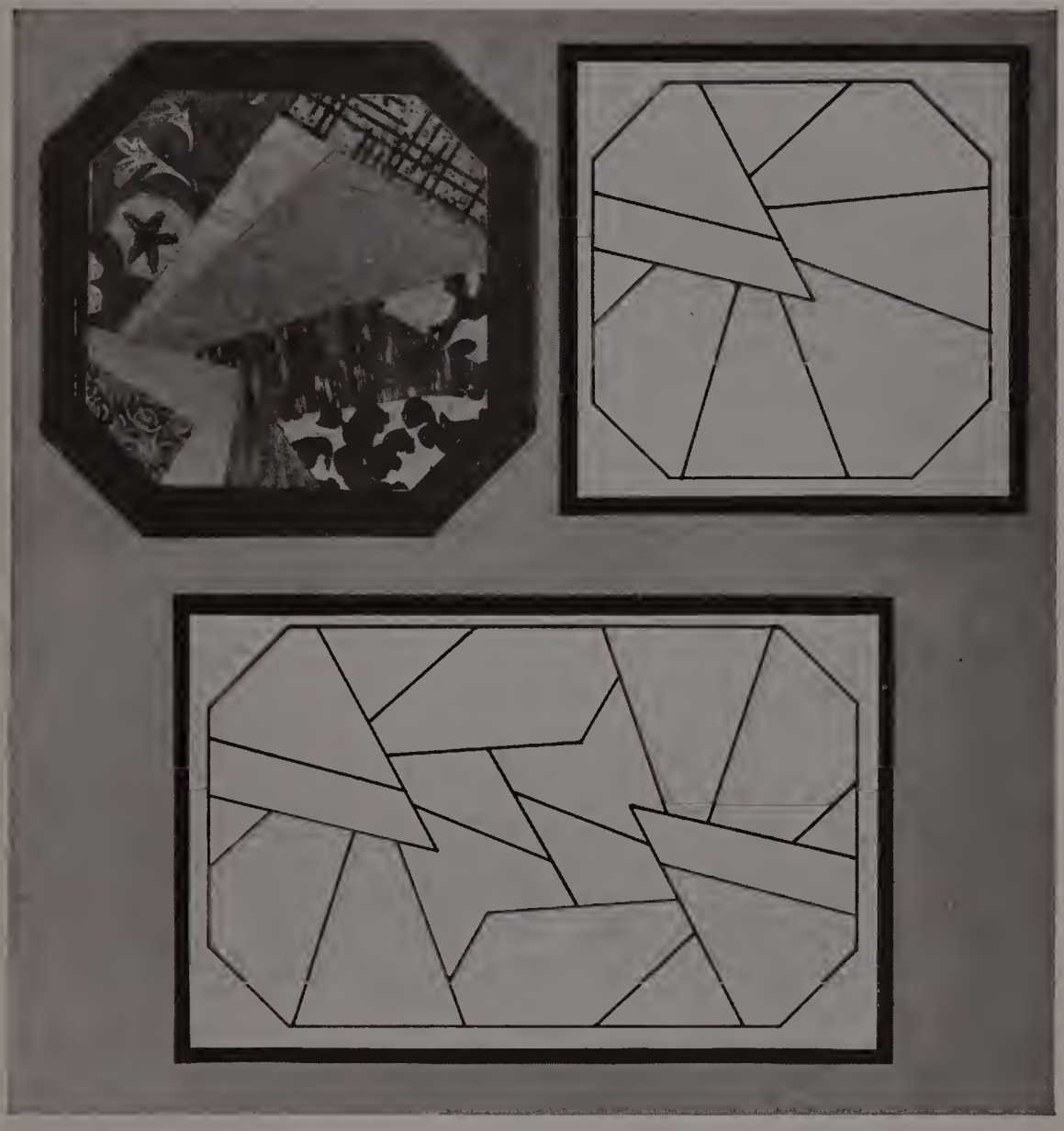
If the mats were made in sets with a long mat, a pattern was made 6 by 9 inches and drawn to match the smaller mats.

When the design was satisfactory, it was traced twice on manila paper. The second tracing had the outer lines also traced underneath. This is easily done by turning a piece of carbon paper upside down so it will mark the under side of the paper when lines are traced on top.

The colored papers were then laid overlapping, to approximate the desired locations on the finished product, and numbered to correspond with numbers put on the traced papers. Then the first tracing was cut up and used for patterns in cutting the colored pieces, which were then pasted onto the second traced paper. We found it wise to begin pasting with those near the center and work toward the edges, as some lining papers stretch when moistened with paste and make the edges uneven. When all pieces were pasted in place, the correct size of this designed piece is cut out using the lines traced on the under side of the paper.

A piece of paper of the desired color to emphasize the color combination was then pasted under the finished decoration of the mat and trimmed until it made a ⅛-inch border for it. Then this was pasted onto the covered piece of wall board.

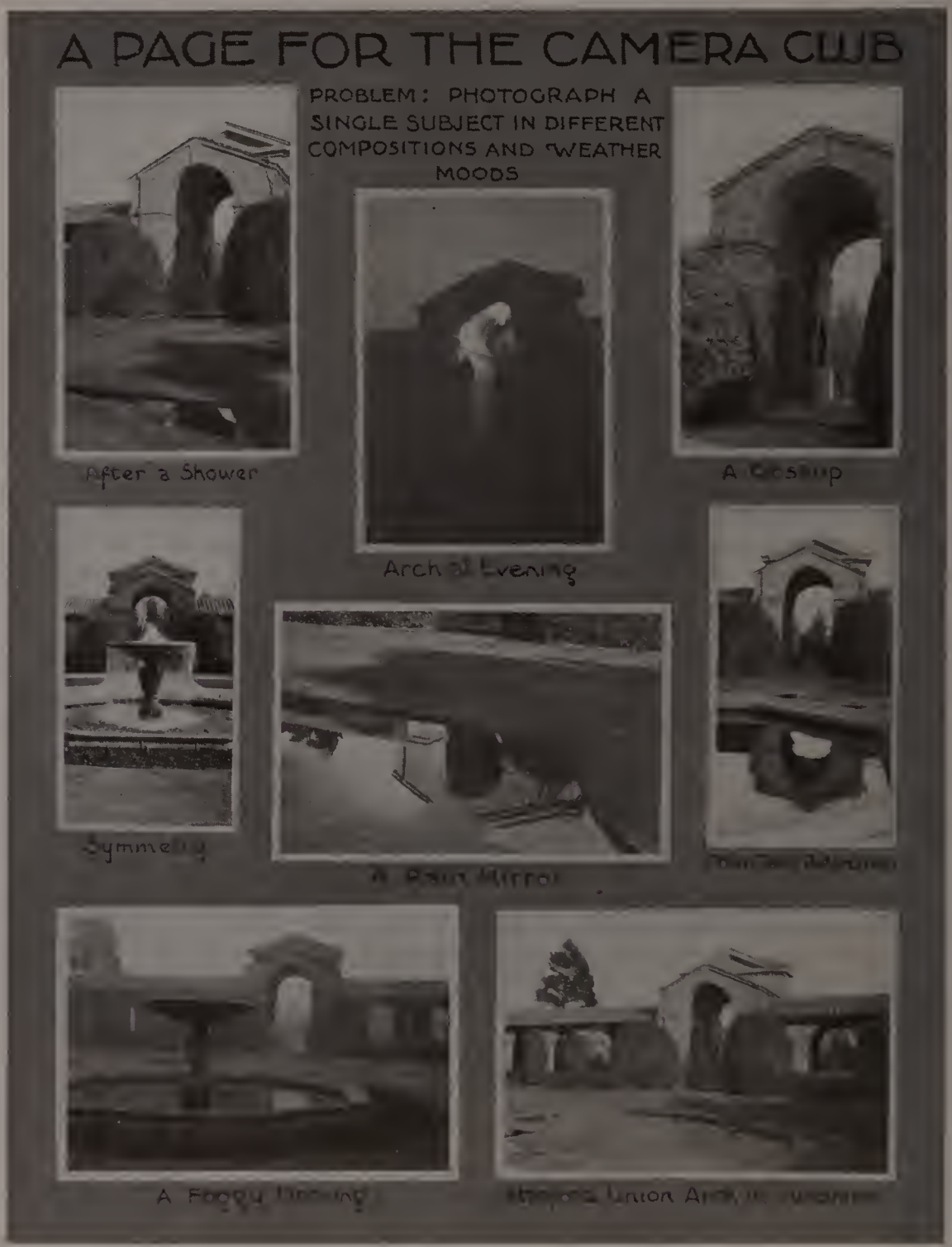
After allowing the paste used in construction time to dry, we shellacked the entire mat. (If felt be used on bottom, shellac around it.) Be sure to use white, not colored, shellac. The entire mat



INK PLANS AND A FINISHED TILE USING DECORATIVE ENVELOPE LININGS. ETHEL B. THORNBURG, FRANKFORT, INDIANA

may be shellacked at one time by coating the bottom first, then sticking four straight pins near the corners and deep enough so they may be used as legs under the mat while the sides are being shellacked and drying. We used one coat of shellac and two of Valspar so as to make the mat heat and moisture proof.

Panels for paper baskets or screen decorations may be made of these materials also. But it was the "Hot dish mat" in modern dress which the class thoroughly approved, not only for its inexpensiveness (about five cents each for the small mats), but for the opportunity of choosing space arrangements and color combinations, and an attractive finished product.


A PAGE FOR THE CAMERA CLUB
PROBLEM: PHOTOGRAPH A SINGLE SUBJECT IN DIFFERENT COMPOSITIONS AND WEATHER MOODS
After a Shower
A Gossip
Arch at Evening
Symmetry
A Rain Mirror
A Foggy Morning

A GROUP OF PHOTOGRAPHS ILLUSTRATING DIFFERENT PICTURE COMPOSITIONS OF THE SAME SUBJECT, SUGGESTING AN INTERESTING SCHOOL ART PROBLEM. BY BEULA M. WADSWORTH

The School Arts Magazine, May 1929

a thing of the past, and the matter of frames is left to a framer who has various kinds of mouldings in which he dresses all pictures in much the same way.

Bright gold frames are no longer considered good taste, but dull gold ones are in general use. Oil paintings usually look best in dull gilt frames and the weight of the frame must balance the weight of the picture. Glass is not used except on a picture of great value, but it must be used on water colors or prints, which are done on paper, for the sake of cleanliness and protection. Oil paintings are framed without mats. Etchings and engravings have their margins left on, and look well with a narrow black frame or black with a line of gold on the inside. Small color prints and original drawings often have mats, tinted in gray, blue, ivory or tan, and are framed with a narrow gilt moulding or if they are strong enough in color, mats of black and frames of gilt or of gold and black. Japanese prints look well framed in red lacquer, or green, or blue, depending on the room in which they are to be hung. Colored frames are growing in fame because they seem most suitable for pictures by modern colorists.

If a number of small pictures are hung to form a group they should be framed alike or almost alike. For larger pictures, used in one room, more variety may be used. Some pictures need deep frames to give them a better effect of perspective, while some look better in flat frames. Some need delicate narrow frames while others look best in strong dark frames.

To hang pictures properly they should be about on the level of the eye, or if they are to hang over certain pieces of furniture they must be arranged to form a pleasing composition with the lines of the furniture. They should be hung where they can be seen and enjoyed. A picture should be hung flat and parallel with the wall, using two screw-eyes, two wires, and two picture hooks. The screw-eyes are put in the back of the frame near the top, one on each side, and a long wire with a loop on each end passed through them. Each loop is fastened over a picture hook directly above the screw-eye. This method does away with the ugly triangular wire, follows the lines of the wall and the picture. Small pictures can be hung on invisible nails made for this purpose and they leave scarcely a mark on the wall.

Balance is as important in the hanging of pictures as the placing of furniture. A heavy picture should not be hung over a small delicate piece of furniture nor should all the pictures be crowded together on one wall, leaving the others bare.

The Japanese hang one picture at a time in a room and change it when variety is wanted. Too few pictures rather than too many is a wise principle.

A ROOM HUNG WITH PICTURES IS
A ROOM HUNG WITH THOUGHTS.
—*Sir Joshua Reynolds*

ART FOR THE GRADES

HELPS IN TEACHING ART TO THE CHILDREN

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Mosaics or Pictures in Glass

The First of a Series of "Art Abroad" Chats with Children

BEULA MARY WADSWORTH
Assistant Editor, The School Arts Magazine

GOOD morning, boys and girls. I am almost late and you can't guess why—because I stopped to look at the mosaic floor at your school entrance. Of course you have noticed it; however, "mosaic" may be a new word to you. It means pictures or designs made by fitting together small pieces of marble, glass, stone, or wood, or even feathers. Yes, your grandmother's pieced quilts and hooked rugs might even be called mosaics in cloth. Usually we think of mosaics as made for walls, ceilings, or pavements. (Strange, I came to visit with you this morning about mosaics and Ted and Janet. Ted and Janet, who are about your age, are going to people all of my future "Art Abroad" stories.)

Ted and Janet were having a wonderful time with Dad and Mother travelling in Europe. They adored Venice, a city of islands in Italy with lovely waterways instead of streets, fine old palaces, and the graceful gondolas to ride in. The red, orange, and yellow-sailed fishing boats on the blue sea made charming pictures for sketching.

One bright morning Dad took Ted and Janet to St. Mark's Square. After they had fed the pigeons which flocked there in great numbers, they began to notice the beautiful pictures that covered the front of St. Mark's Church. The children were told that they were mosaics and were made eight centuries ago. How lovely they were! Parts of the pictures looked like gold shining in the sun and parts were in rich soft colors. They told stories from the Bible. Ted noticed the unevenness of the surface and asked how the designs were made. Dad replied, "I'll show you."

SILHOUETTE PICTURES WHICH MIGHT BE PRODUCED BY BRUSH AND INK OR BLACK CUT PAPER. THESE ILLUSTRATIONS OF MOTHER GOOSE RHYMES BY PRIMARY GRADES SUGGEST CORRELATION WITH STORY WORK

Paper Mosaic

NORMA TOWNSEND ROOT
Wheaton, Illinois

CUT paper work has its by-product. For the school that does a great many cut paper posters during the year or the art teacher who has limited supplies, the torn scrap picture, or paper mosaic, is an ideal problem for the time of the year when there are odds and ends and the supply is getting low. The problem may involve many things, a review of figure drawing, composition and values. It is a problem most helpful to the art teacher whose pupils find difficulty in using too much detail.

The accompanying illustrations made by fifth and sixth grade pupils were derived from a choice of compositions suggested in history, geography, or English work. Careful pencil planning was used first to block in a composition. The pupils' own choice of paper tested their understanding of values. The papers were then torn one color at a time into bits. Putting in the background first, they spread paste over the pencil plan in the portion where one color was to be used. Then a handful of scraps was dropped and pressed in place with a cloth. Thus the work went on very rapidly; no part was pasted bit by bit.

The children found it so fascinating that pictures done at home began coming in, and third grade brothers and sisters expressed a desire to do some too. So the two large posters of "little folks from foreign lands" show backgrounds done in this method by the third grade.

It was not only the most enjoyable problem of the year, but also one that held most interest at the exhibit and was considered most worth while from the standpoint of thrift.

POSTER CORRELATING ART WITH GEOGRAPHY, MADE UNDER THE DIRECTION OF NORMA ROOT, WHEATON, ILLINOIS

Correlating Music and Picture Study

JESSIE TODD
Department of Art Education, University of Chicago, Chicago, Illinois

WE have so much art to teach in the elementary school that we have to make the most of our opportunities to teach some appreciation. Several companies have done a fine piece of work in putting on the market some lovely little color prints cheap enough to be bought by each child.

The children in the fifth grade bought these three prints. They were interested in the pictures because they studied musical instruments in music. Moreover, the class was studying Holland and these paintings by Dutch masters offered another correlative opportunity.

HOME INDUSTRIES IN ART

The following lists compiled by Beula M. Wadsworth refer to small color prints used by her in a postcard projecting lantern for lecture work with children, and illustrate correlation of picture study with other subjects:

1. Textile Work
   a. The Sewing School—Artz (German)
   b. The Knitting Lesson—Millet (French)
   c. The Spinner—Macs (Dutch)
   d. La Fileuse—Moreau (French sculpture)
   e. The Washerwoman—Daumier (French)
2. Food Preparation
   a. Young Girl Peeling Apples—Maes (Dutch)
   b. The House Wife—J. Bail (French)
   c. The Cook—Ver Meer (Dutch)
   d. Russian Winter—Grabar (Russian)
   e. The Water Carrier—Goya (Spanish)
3. Farmyard Activities
   a. Feeding Hens—Millet (French)
   b. Going to Market—Troyon (French)
   c. The Belated Kid—Hunt (American)
   d. Herd in the Sunlight—Claus (Belgium)
   e. Bringing Home the New Born Calf—Millet (French)
   f. Shoeing the Bay Mare—Landseer (English)
4. Farm Work
   a. Oxen Plowing—Bonheur (French)
   b. The Sower—Millet (French)

THREE MASTERPIECES OF PAINTING WHICH CORRELATE MUSIC AND PICTURE APPRECIATION

c. Song of the Lark—Breton (French)
d. The Gleaners—Millet (French)
e. Going to Work—Millet (French)
f. Der Hackselschnieder—Potter (Dutch)

PICTURE SUBJECTS WITH REFERENCE TO INDUSTRIAL MOTIVES

The following lists were taken from a course of study entitled "Art and Industrial Arts" prepared by Leon L. Winslow. The subjects, however, are not all available in small size:

1. Food
   Girl Eating Porridge—Bouguereau
   Mother Feeding her Children—Millet
   Woman Churning—Millet
   Grace before Meal—Chardin
   Milking Time—Dupre
   Peace and Plenty—Inness
2. Clothing
   Textile Industry—George
   Flax Spinners at Laren—Lieberman
   Gossip—Mar
   Sheep Shearing—Millet
   Sewing School—Kever
   Learning to Knit—Millet
   The Industrious Mother—Chardin
   The Shoemaker—Taylor
   Sheep Shearing—Walker
3. Shelter
   Cottage in Cornfield—Constable
   Interior of a Cottage—Israels
   Maternal Care—deHooch
   The Country House—deHooch
   The Stone Cutter—Chardin
4. Records
   Portrait of an Engraver—Mathey
   The Letter—Chardin
   The Poet—Meissonier
   Evolution of the Book—Series by Alexander
   Girl Reading a Letter—Van Delft
   Death and the Sculptor—French
   The Portrait of an Artist—Chase
   The Portrait of a Sculptor—Cox
   Houdon Making a Bust—Boilly
   Children Drawing—Bourdon
   Portrait of Legros (artist at work)—Besnard
5. Utensils
   The Tankard—Chase
   The Potter—Forsberg
   The Coppersmith—E. M. Ward
   Interior of a Kitchen—Drolling
   The Broken Pitcher—Greuze
6. Tools and Machines
   Forging the Shaft—Wier
   Justice—Zarabatta
   The Blacksmith—LcNain
   The Harvest—Lhermitte
   The Hammer Man—Meunier
   Men are Square—Beneker
7. Light, Heat and Power
   Vestal—Raoux
   The Mill—Van Ruisdael
   The Vigil—Millet
   Dordrecht—Van Goyen
   Fighting Temeraire—Turner
   The Balloon—Dupre
   Series on Light—Parrish

A CIRCULAR DECORATION FROM A PAGE IN A CHILD'S PICTURE BOOK FROM CZECHO-SLOVAKIA

"Landscape with Mill." Why did he paint it? He loved Holland and wanted to tell people of its beauty. Discuss only such technique in the picture as the children have previously experienced and talked about. Have they seen something they wish to paint? Such lessons may stimulate some children to greater effort in expressing their own experiences.

V. Bibliography

Fine and Industrial Arts Course of Study—Color—p. 348.

Fine and Industrial Arts Course of Study—Water Color—p. 316.

Fine and Industrial Arts Course of Study—Landscape—p. 153.

Beginnings of Art in the Public Schools—Mathias—Paint, Chap. X—Art Appreciation, Chap. XII.

Progressive Education, Vol. III, No. 2. "Creative Expression through Art"—published by the Progressive Education Ass'n, Washington, D. C. Reprints of this may be obtained.

VI. Some Picture Poems Privately Painted by Professional People of Note

These "Picture Poems" are from the old poets of Japan. They are taken from a collection called "Little Pictures of Japan," published by the Book House for Children, Chicago. Cricket, butterfly, bee, and frog, stars, flowers, moon, and winds—these were the things of which they sang. What could be more simple or within the understanding of the smallest child?

The Duck

The little duck looks very wise
When he pops up fresh from the sight
Of what below the water lies.

The Little Fawn

The fawn so light and slim
Finds that the low green creepers make
A lovely bed for him.

Cattle

How cool the cattle seem!
They love to swish their tails and stand
Knee-deep within the stream.

The Moon's Reflection in the Sea

The moon reflected
In the sea,
Though washed by waves
That rise and fall,
Is still as lovely as can be.

The Moon Shining Through the Rain

June rains, and through the pines,
Creeping out as if by stealth,
Lo, one night the old man shines!

The Brook and the Willow Tree

Poor lonely willow tree,
With nothing but the bubbling brook
To keep it company!

The Moon Ship

In the ocean of the sky,
Borne on rising waves of cloud,
The moon ship
Goes a-gliding by
Through a forest of stars.

Tree Shadows

All hushed the trees are waiting
On tiptoe for the sight
Of moonrise shedding splendor
Across the dusk of night.
Ah, now the moon is risen
And lo, without a sound
The trees all write their welcome
Far along the ground!

The Mountain in the Sky

River fog has risen high,
Hiding the base of the mountain.
Lo, the autumn mountain looks
As though it hung in the sky.

Spiders' Webs

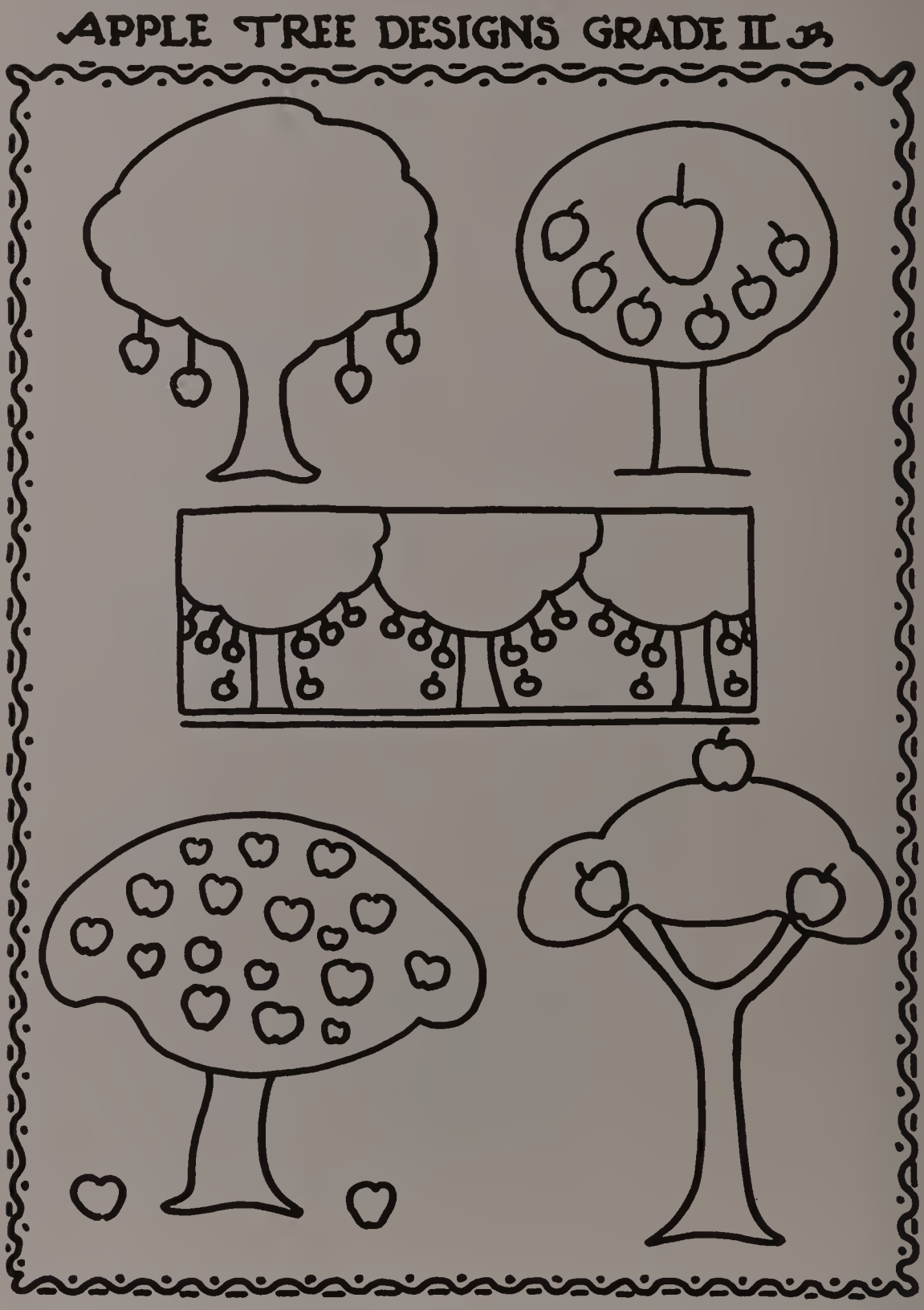
The mist is gone
And on the meadows spiders' webs
Are glistening in the dawn.

Willows in the Snow

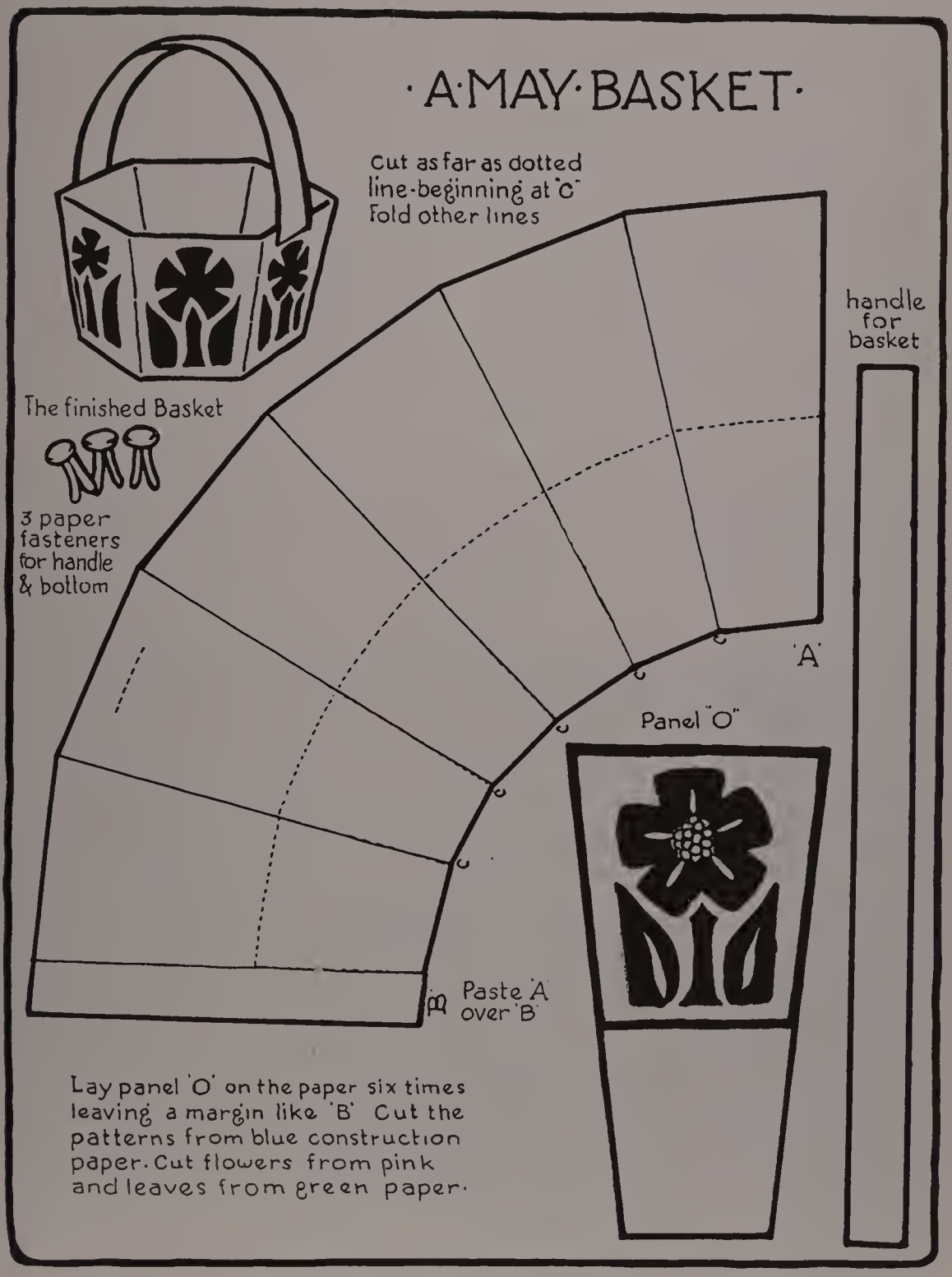
The willows hanging low,
Shake from their long and trailing skirts
The freshly fallen snow.

Snow

The snow fell in the night,
And people rouse each other up
To see the lovely sight.



FIVE APPLE TREE DESIGNS THAT WERE GROWN BY THE PRIMARY PUPILS OF JESSIE TODD, UNIVERSITY OF CHICAGO, CHICAGO, ILLINOIS


·A·MAY·BASKET·
Cut as far as dotted line-beginning at "C" Fold other lines
handle for basket
The finished Basket
3 paper fasteners for handle & bottom
'A'
Panel "O"
Paste 'A' over 'B'
Lay panel 'O' on the paper six times leaving a margin like 'B' Cut the patterns from blue construction paper. Cut flowers from pink and leaves from green paper.

HERE IS A MAY BASKET TO FILL WITH FLOWERS AND HANG ON SOMEBODY'S DOOR, A SUGGESTION FROM FLORA V. SHOEMAKER, SCHELLSBURG, PENNSYLVANIA

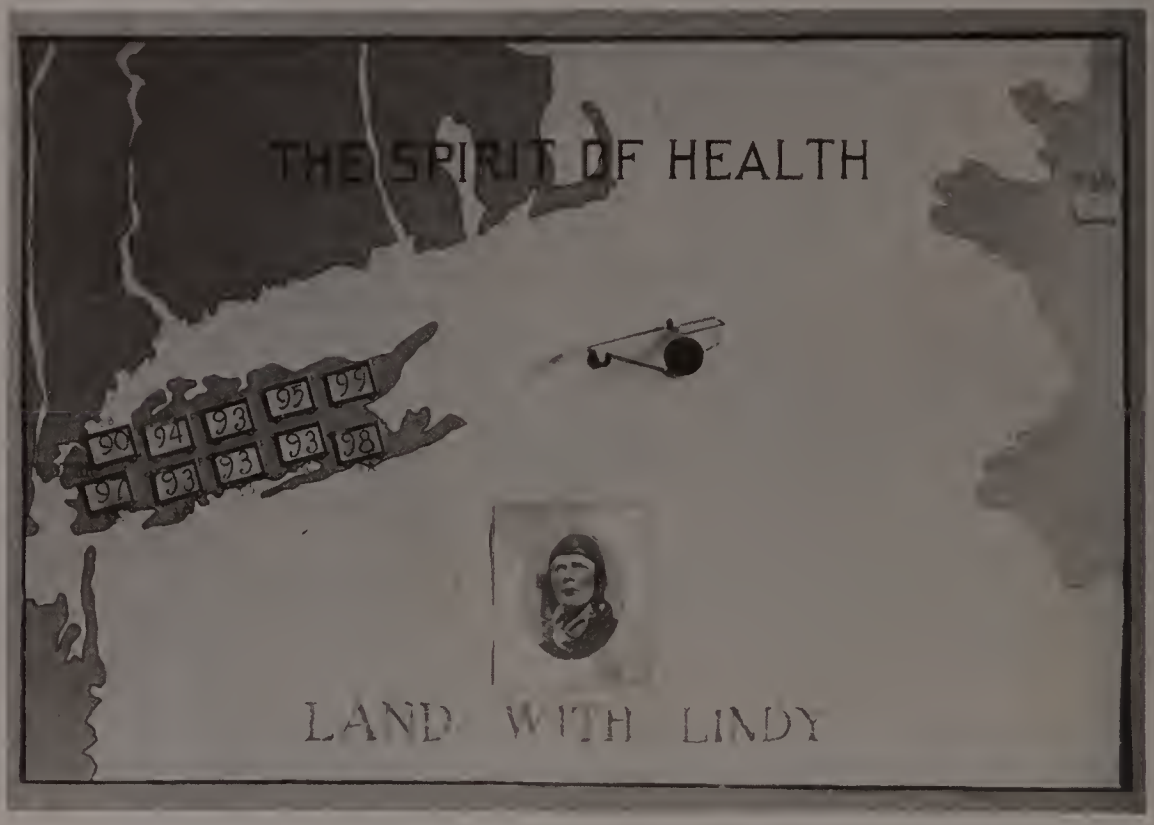
The Spirit of Health

HELEN REDCAY SNOOK
Newton, New Jersey

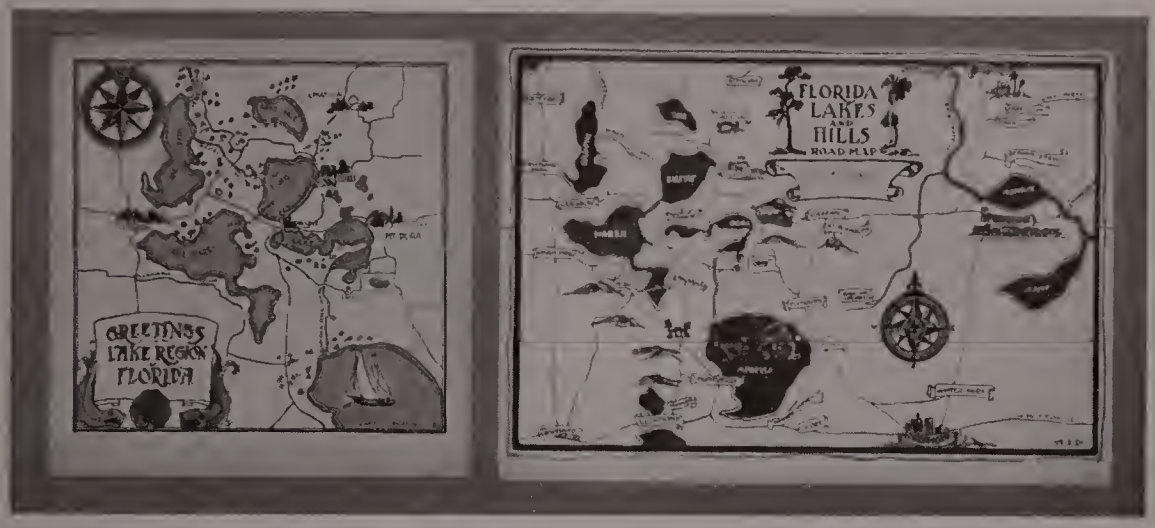
THE Newton Public Schools, Newton, N. J., are making vast strides in health work. Every idea that is available and possible is used in a drive for cleanliness and better health conditions among the children of the public schools.

"The Spirit of Health" is the latest problem to be used as an incentive for the grades 1A to 3A inclusive. We have taken "Lindy" as our subject. Today he is the children's ideal. All of them desire to be "Lindies," but they know they can't be if they don't observe the health rules. They know "Lindy" would not be capable of doing what he does if he didn't follow these rules.

The background of the poster represents the Atlantic Ocean with the map of New York and Long Island on the left and France on the right. Each grade has a landing field on Long Island, 1A, 1A2, 1B, 1C, 2A, 2B, 2C, 3C, 3B, 3A, There is only one field in France located near Paris. That grade which has the highest percentage each day



A HEALTH POSTER CALLED "THE SPIRIT OF HEALTH" WITH "LINDY" AS ITS SUBJECT WAS DEVELOPED BY PRIMARY PUPILS OF HELEN REDCAY SNOOK, NEWTON, NEW JERSEY

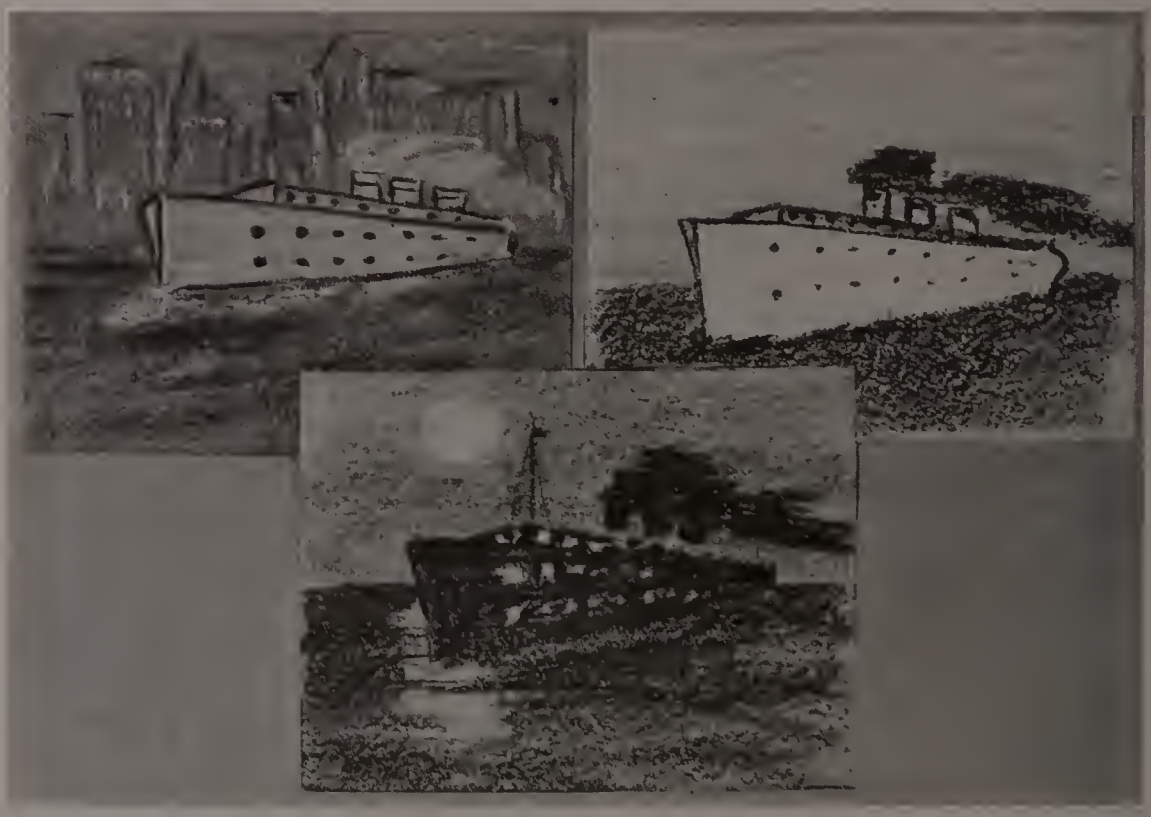


THE UPPER MAP IS A GREETING CARD DESIGNED BY MRS. MARGARET SPENCER DAVIDSON, MT. DORA, FLORIDA. THE LOWER MAPS OF EARLY SEATTLE AND SEATTLE TODAY WERE DESIGNED UNDER THE ART SUPERVISION OF CLARA P. REYNOLDS, SEATTLE, WASHINGTON

in health inspection lands in the Paris field.

The slogan is "Land with Lindy." Above this slogan is a magazine picture of "Lindy" in his aviation clothes. That the little children are anxious to model themselves after "Lindy" is shown by the enthusiasm they display to see which grade lands in Paris each day.

The poster is painted on beaverboard, size 4 feet by 6 feet, and mounted on a frame. Enamelacs were used in painting the map and water background. The work was done by an eighth grade boy under the supervision of the art instructor, Helen Redcay Snook.



SOME FAST TRAVELING BOATS BY GRADES TWO AND THREE ILLUSTRATING "PERSPECTIVE, COLOR, AND FUN" BY JESSIE TODD, UNIVERSITY OF CHICAGO

Perspective, Color, and Fun

JESSIE TODD
Department of Art Education, University of Chicago, Chicago, Illinois

EVEN the children in grades two and three like to know a little about perspective especially in the drawing of boats. We know how dawn, evening and night scenes are simplified. The details are obscured and we have only the big masses left. The children love to take green, blue, violet and orange paper and suggest morning, evening, night and sunset scenes of boats in the harbor with the lighted buildings behind them, or boats passing a lighthouse, with the search lights of a city hovering over them and an airplane overhead. The teacher showed them how to draw a simple boat in perspective. Then she took chalk and crayons and drew scenes while the children watched. Then the children did their part. The results were delightful and dramatic.

"I'll make the fourth of July. The skyrockets will come up from the shore," says John.

Joe exclaims, "The red gets dull when you put it on the green."

"Yes," the teacher answers, "we learned that red and green are complementary colors. One complementary color dulls the other. When you put yellow on the purple, you'll notice it gets dull, too. The orange gets dull when you put it on the blue."

"I'll make a poem about it," says one.

My boat is sailing on the lake,
And all night it stays awake.
It is midnight right now,
Across the lake with stern and bow.

Picture Study

KATHERINE G. SANDERS
Supervisor of Art, Auburn, New York

PICTURE study throughout the grammar school grades is an important feature of our course of study. Small books of notes correlating picture study with English or history are kept by the children, and prints of famous paintings studied in class, and illuminated initials on each page make the book valuable for future reference. There is rivalry among the children to see who can make up the most attractive book, and we work for good margins and effective page arrangement. Our picture study is a joyful part of the day.

Our present scheme of picture study is a classified list, borrowed from one of the New England schools and suited to our needs. We tried a rambling list two or three years, but nearly as one the teachers and children plead for our old way as they said, "We learned to recognize a few pictures from the artists' style of work the old way, and were so confused by the variety of the new sys-

A SCHOOL EXHIBIT WHICH COMBINED WITH IT LIVING PICTURES OF MASTERPIECES. DOROTHY DE HAVEN, ART SUPERVISOR, AUGUSTA, ILLINOIS. GRADES FIVE AND SIX

tem that we could not remember any."

In the first year, when the children are very close to the mother, we chose the painter of the great mother—Raphael Sanzio. The second year adds pets to the absorbing interest and we chose Sir Edwin Landseer. In the third year we preferred the pets and children of the great Sir Joshua Reynolds. The fourth year especially delights in the "Dice Players," "Melon Eaters," and "Beggar Boys" whom Murillo adores and makes use of as models for his religious pictures. The children love to find the same type in the great "Immaculate Conception." They also adore his long name, Bartolomé Esteban Murillo. No one appreciates the great workers, the strong lines and repeated curves of Jean Francois Millet's work, more than do the children in the fifth grade as they are beginning to mature. The question, "Do you like your artist, Millet?" always meets with an affirmative response. The sixth graders always want something quite unlike the youngsters and enjoy Rembrandt Van Ryn. The seventh grade also promptly responds to a different problem and likes Michelangelo. The eighth grade pupils take great delight in delving into Greek art, architecture being an added joy.

Our entire problem is correlation. A few days ago I found the eighth grade teacher with added related work. She gave the lesson; I listened and observed books being compiled. In one class, to the Greek and Latin names she had given the children of the gods and goddesses, she had added the games in the Athens stadium and was telling them some very interesting astronomical facts—one of which was Venus as the evening star. The study had been Venus de Melos and they were interested in the connection. The next class grew excited over the various myths. "Tanglewood Tales" were brought out in connection with the study of statuary. Four additional related pages of notes were added to their general intelligence in Greek art.

Annually we have a test of how many of these old friends of ours we recall, and at least twice a year while looking over books I am greatly entertained by the reading of the original ways of interpreting the pictures and putting them into the child's own story.

At the first period of this present semester we reached the joyful stage of picture study. Through the first seven grades we dramatized some chosen pictures. From the 1B classes we chose Raphael's "Ecstasy of St. Cecilia" for a living picture, using the teacher's desk pushed back against the wall for clouds. As one of our little Italians said, "The angels were having a party looking over picture books together," with St. Cecilia and her group in the foreground. Accurate arrangements and correct grouping or spaces, as we called it, were made by little sturdy critics sitting at desks and managing the angles of each leg and arm of the actors, who were willing to repeat the pose all alone for the principal coming in too late for the show. The fifth year boys chose to be sheep with the shepherdess knitting and they played their parts as gravely as judges for fear of being dismissed from the fun by the supervisor who insisted on fair play; even Rembrandt's unemotional Burgomasters became thrilling as the correct holding of the glove proved a source of vital interest. At last we feared Michelangelo would fail us, for

nothing possible to interpret in this way came in our budget, except the "Delphic Sibyl," which we finally decided to portray. A rose-colored crepe de chine scarf draped the carefully chosen "Sibyl" and a similar toned sweater gave flesh tone to the oracle, plotting with another at her back. The teacher's desk became our model stand—the class the famous Michelangelo posing his models, and space relations and arrangement were never so well studied or understood before. Never before have principals so universally decided that this is getting at the definite, never-to-be-forgotten study of great artists and their works.

"ART EDUCATION"—STAINED GLASS WINDOWS DESIGNED BY KATHERINE S. LAMB FOR NEWARK MUSEUM

A SUGGESTION FOR DECORATING ENVELOPES FOR HOLDING LOOSE PICTURES ADAPTED TO GRADES ONE, TWO AND THREE. FOR CONSTRUCTION SEE THE SCHOOL ARTS MAGAZINE FOR FEBRUARY 1929, PAGE 364. THESE ARE CONTRIBUTED BY A. HELEN VAIL, ART TEACHER, MIAMI, FLORIDA

In the Art Gallery

An Auditorium Program

ORA E. NEWSOME
Kansas City, Missouri

THE auditorium as a center of school activities is becoming recognized as an important element in school organization. It affords facilities for developing the community idea of working together, for stimulating self-expression, and for increasing general knowledge and interest through classes seeing one another's projects presented. The art department has therefore an opportunity to extend its educational influence by giving programs which demonstrate art instruction going on day by day in the classroom. This department of THE SCHOOL ARTS MAGAZINE will be glad to become a forum for good ideas on auditorium programs as well as for various other practices in art education. The following is an example of a program which illustrated graphically picture study in a fourth grade class.—THE EDITORS.

Stage arranged to suit this purpose. Many pictures, other than those talked about in program on stage, some on easels, others hanging. Place pictures to be discussed on easels. Drape lower part with some material to conceal child behind. The object in the picture appears to be talking telling all about the picture, that is, knowledge suitable and within pupils' experience. Child behind the easel does the talking. Pictures used:

1. Blue Boy—Gainsborough
2. Feeding her Birds—Millet
3. Age of Innocence—Reynolds
4. The Strawberry Girl—Reynolds
5. Miss Bowles—Reynolds
6. Sir Galahad—Watts
7. Pilgrims in Exile—Broughton
8. Madonna of the Chair—Raphael

These pictures are in our building. Many others are listed for fourth grade.

Characters: Mary, James, John, Lucy, on stage when curtain rises. Marie, Daisy enter and pass in front of stage.

PLAYETTE, "In the Art Gallery"

(*Marie and Daisy pass across stage in front of curtain.*)

MARIE: Mother is in the library looking for some books. She has to write a paper for her club. She said I may amuse myself as I choose.

DAISY: How would you like to go look at some pictures? You know our teacher has told us many things about beautiful pictures.

MARIE: That sounds good to me. I'm ready. Come on!

DAISY: I wonder if we can find any of Sir Joshua Reynold's pictures? (*Pass off stage.*)

(*Curtain rises. On stage are displayed many pictures, among them certain ones of Landseer, Bonheur, Millet, etc. Other children are wandering about looking at them.*)

MARIE: Oh, how beautiful! See! There is Sir Joshua Reynolds' "Age of Innocence." I simply adore it.

DAISY: I like it too, because when I look at it, I always want to be sweet, pure, and honest.

MARIE: Hello, John, I didn't see you at first. What do you see that interests you here?

JOHN: I was looking at one of Reynolds' pictures. You know he is one of the great English artists. James, tell us something about Sir Joshua Reynolds.

JAMES: He was an English artist—lived long, long ago. He delighted in painting children. He used a great deal of yellow in his pictures. Now see how many of his pictures you can find. (*Children find several and name them—going close to them.*)

MARIE: "The Strawberry Girl." She looks as if she could speak. I wonder if she can. Speak to me, little girl, can you?

PICTURE: Yes, I can. Would you like to hear my story?

CHILDREN: Yes, yes! Tell us, tell us! (*Child behind picture tells story suitable for grade work.*)

DAISY: Lovely! Maybe some of the others will talk to us also.

JAMES: Here is the "Blue Boy." Tell us your story, won't you? Please do. (*Blue Boy tells story.*)

JOHN: Lovely! Suppose we look for other pictures painted by Gainsborough.

MARY: Here is "Madame Mears," and "Gainsborough's Daughters," and "The Duchess of Devonshire." (*Children move from picture to picture.*)

DAISY: "Sir Galahad," another picture we have studied. It was painted by Frederick Watts. Galahad was the great knight who went in search of the Holy Grail. Tell us your story, please, wonderful knight. (*Sir Galahad speaks.*)

JOHN: Look! Some lovely animal pictures. Who painted them? (*Looks carefully.*) Sir Edwin Henry Landseer. Who is he?

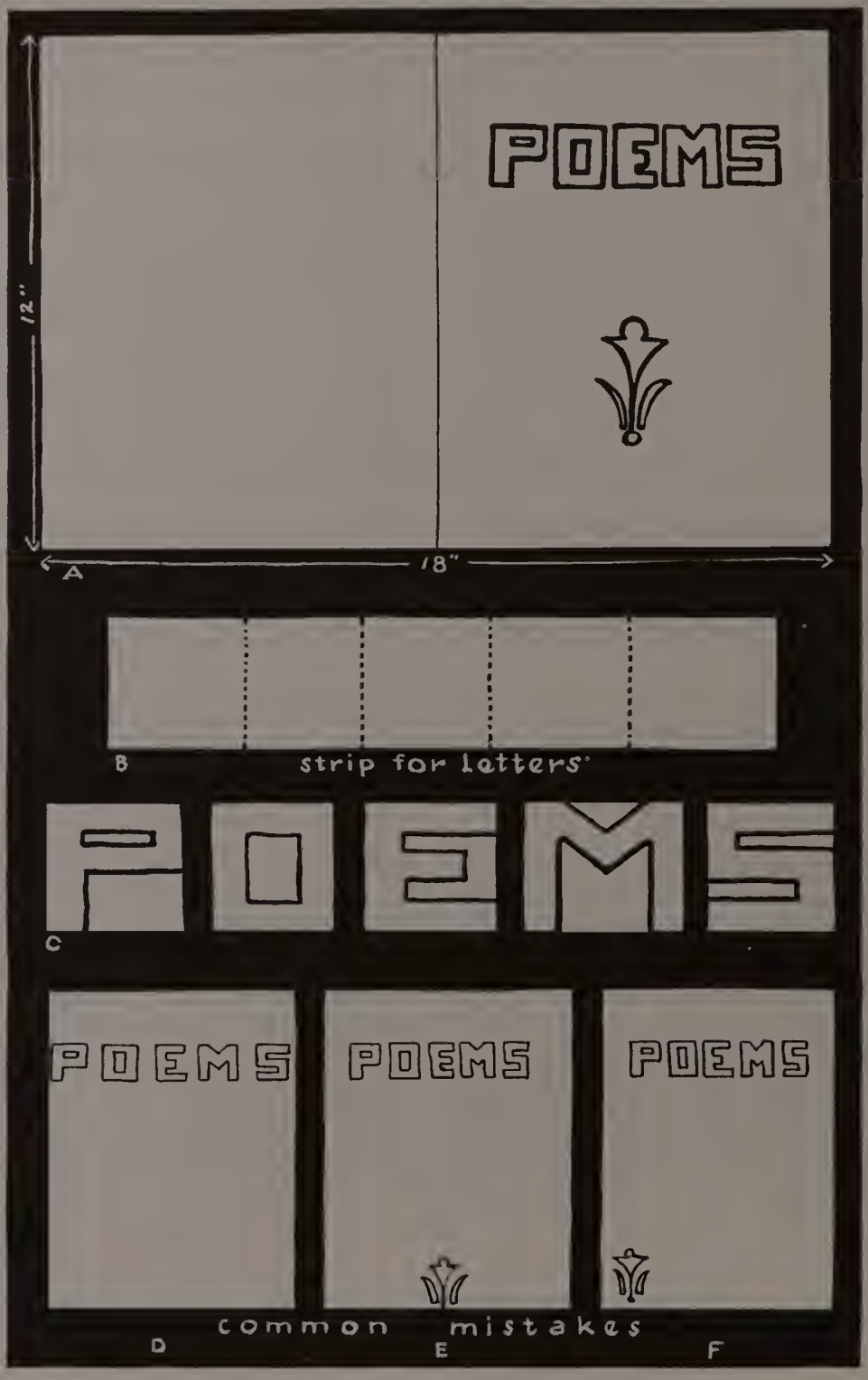
JAMES: Don't you know? Our teacher has told us about him. He is the greatest of all animal painters. No artist could paint the fur and hair so natural as he. He was an English artist. He came from a family of artists and was the first artist to introduce the deer into art. He loved animals and in his pictures he made them appear almost human. Read the titles of some of his pictures, Marie. (*Marie reads but no discussion follows them.*)

LUCY: Another picture with animals in it. "Ploughing." This was painted by Rosa Bonheur, another noted animal painter. I'm glad all great artists are not men.

DAISY: (*Goes from one picture to another reading names of them. Other children follow and admire them, but no discussion follows.*)

MARIE: I must be going. I did not know it was so late. Mother will be looking for me. Suppose we come again and look at other pictures. This has been great.

ALL: Yes, indeed, we will come again sometime soon.



BOOKS TO HOLD THEIR VERY OWN POEMS AND PICTURES CAN EASILY BE MADE BY GRADES TWO AND THREE. JESSIE TODD, UNIVERSITY OF CHICAGO

The School Arts Magazine, May 1929

Making Poem and Picture Books

JESSIE TODD
Department of Art Education, University of Chicago, Chicago, Illinois

GRADES two and three had great fun expressing their poetic and artistic ideas, as shown in the preceding page. How should they keep their verses and illustrations together? Of course, a book was the natural need to follow.

Book covers consisted of a dark green piece of 12 x 18 inch paper folded in the middle with the word "poems" cut out of light gray bogus paper and pasted on the cover about two inches from the top, and a small design unit of light gray bogus paper (A). This little design unit furnished the opportunity for each child to work out his own idea. Some children cut out a little bird; some cut trees; some cut flowers. The dark green book cover was lined with light green paper. This was not pasted to the dark green part but just clipped together with the paper fasteners.

The lining was cut a little smaller than the cover but a little larger than the pages. The teacher called attention to the fact that the color scheme was one commonly used in book covers and costumes, two values of one color. The children understood this. They could easily discriminate between the light and dark green paper.

In making the letters, each child was given a strip of light gray bogus paper (B). The teacher explained that this cutting of a strip was a sure way to succeed in making the letters the same height. She cut the letters P-O-E-M-S while the children watched her. Then she drew them on the board as shown in the working drawings (C). The lines are numbered in the order that they were drawn. The letter was not cut out until all the lines had been drawn in pencil. The letters were not pasted on the book cover until they had been arranged on a light pencil line drawn on the book to keep them straight and until the arrangement had the teacher's o. k. The most common mistake the children made was to paste the letters as illustrated (D), i.e. margin to margin, although the teacher had showed them book covers with words printed on them. The teacher asked the children who made this mistake to go over near the desk of a child who arranged his letters with a space before the word and after the word. She tried to show them that the word "poems" was more easily read when it had some space around it. They said they, too, liked it better that way.

Before pasting the design unit on their books, the children were asked to show the teacher how they intended to paste it. The most common mistakes were those shown in the accompanying illustrations (E and F).

The teacher showed them more book covers. She moved the little unit until it was equidistant from the left and right edges of the paper and a little farther from the bottom of the book than the word "poems" was from the top of the book. She asked them if they could learn to like that arrangement just as well.

The following is one of many verses written and illustrated by second and third grade children for their books:

THE BALLOON MAN

As you were out a-riding
Did you see the balloon man hiding?
He's hiding to catch the one
Who stole his balloons for fun.

The balloon man doesn't know it,
But the wind took them away.
And as I have told you before,
It was only in play.

—*Morton*

A LINOLEUM BLOCK PRINT, "ILLUSTRATORS," FROM THE SCHOOL ANNUAL, "VIGILANTE," UNDER THE DIRECTION OF MARY C. WHEELER, SUPERVISOR OF ART, HELENA, MONTANA

The Attractive Schoolroom

PHILOMENE CROOKS
Duluth, Minnesota

ANYONE entering a schoolroom which contains not only the necessary tools for teaching, but those touches which give light and beauty, knows that the teacher there is interested in her work and pupils. Not all of us can have rooms on the sunny side of newly constructed buildings, but any surroundings can be made pleasant with a very small expenditure of time and money. It is an accepted fact that pupils work best and with the least strain in rooms that are clean, light and cheerful.

One of the pleasantest rooms I ever was in had crepe paper curtains decorated appropriately to the season. As it was in October, at the time of my visit, there were curtains of deep orange with black witches pasted on them. The teacher told me that the decorations for the curtains were cut free-hand by the children who greatly enjoyed this and took great pride in the results. She also told me that the November curtains would be of golden brown crepe paper, decorated with free-hand cuttings of turkeys, vegetables and fruit.

There is nothing more enjoyed by pupils than bright colored pictures, especially those depicting some childhood activity. Besides those on the forenamed subject, pictures of famous artists, birds, animals, travel scenes, and industry are interesting to children.

No room is complete without a bulletin board. It may be the upright movable kind or just a piece of burlap stretched across an unused part of the blackboard. The arrangement of material on this forms a fine problem in design.

All exhibited material should be well mounted and attractively displayed. In every room should be exhibited examples of the pupils' work. These are interesting to the parents and furnish to the child an incentive for better work. No schoolroom should be without plants or flowers, any more than it is without desks and books. Children will gladly bring the plants from home and take care of them while in school. Therefore the only thing the teacher has to do is to see that the pots are enameled in some dark color or covered with crepe paper. Olive and pickle jars when enameled form attractive receptacles for flowers. An art period can well be devoted to the teaching of the arrangement of flowers. This is a lesson that carries an immediate practical value to the home. For two or three days preceding the one on which I have planned to teach this lesson, I instruct the pupils to observe how the flowers grow. During the lesson we discuss ways of arrangement according to color and balance. I show the children pictures on this subject, which appear in many magazines during the summer months. Each child is then appointed monitor for a certain day on which he is responsible for the arrangement of the flowers.

Hanging baskets are inexpensive and when filled with a vine plant add a cheerful note to the classroom. Bird

seed, if sprinkled into a wet sponge, will sprout. This placed in a jar makes an attractive center piece for the reading table.

One teacher grew the loveliest plant from a sweet potato, which had been allowed to sprout in a jar of water. As it grew in the form of a vine, strings were tied to give it a place to climb. The children made colored crepe paper flowers and fastened them among the leaves. Paper butterflies and grasshoppers were also added.

Patten Beard describes attractive pan gardens in an article, "Wee Gardens for Children to Make and Give," published in a recent number of a current magazine. Quoting from the above-mentioned will tell about one lovely garden: "An iridescent green pottery dish, ten inches makes the frame for the Coral Strand. In this scene, builder's cement was used to fasten stones and pebbles together, though the pebbles may be loose, if one prefers. Moss, bird gravel, a small sized water pan and real water furnish the remainder of the background with two porcelain mermaids four inches long, a crab and scarlet fish as living creatures." Children enjoy working out original pan gardens, and can bring most of the materials from home.

The idea of order and cleanliness should be constantly stressed. Even the most untidy pupil will recognize that cleanliness is part of art, and respond by a clean face and well-kept desk. The teacher, herself must set the example on this point. Material should be carefully stored in a neat and easily procured manner. Blackboard erasers when placed on end at regular intervals along the chalk tray give an orderly appearance to the room. A device which I have found successful for keeping the floor clean, is to give the different rows of seats names of streets, as "First Street," etc. The desks are the houses. When I see paper under a desk, all that is necessary to say is "Oh! I don't believe I would care to live on Third Street, today. It looks untidy." Third Street immediately gets busy and cleans up.

A friend of mine has a most attractive reading table and bookcases. The latter were made from an orange box, sawed in half. The boys of her class sandpapered the wood of these until it was smooth, fitted them with shelves for books, and lastly painted them.

Children appreciate and enjoy beautiful objects. I frequently bring to school a dish of bright colored china, a brass teapot or piece of lovely colored tapestry. I also allow them to bring to school things which they consider beautiful and that we would enjoy. By this, they are taught care of property, and that desirable habit of searching for beauty in the environment in which they live. They thereby realize that art is but the expression of the beautiful in life—a part of each of us and not an isolated emotion.

THE FIGURE IN DECORATIVE ART THROUGHOUT THE AGES IS AN INTERESTING STUDY. THE GROUP ABOVE ILLUSTRATES THE DECORATIVE FIGURE AS DESIGNED BY BYZANTINE, JAPANESE AND PERUVIAN ARTISTS

The School Arts Magazine, June 1929

The SCHOOL-ARTS MAGAZINE

TRADE MARK REG U S PAT OFF AND IN CANADA

AN · ILLUSTRATED · PUBLICATION · FOR · THOSE INTERESTED · IN · FINE · AND · INDUSTRIAL · ART

PEDRO · J · LEMOS · Editor

DIRECTOR · MUSEUM · OF · FINE · ARTS · STANFORD UNIVERSITY · CALIFORNIA

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VOL. XXVIII JUNE, 1929 No. 10

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Art Education has Great Moral Values

Values that Art Teachers Today Cannot Ignore

IN OUR anxiety to establish a foothold for art in the schools we have brought many facts as arguments before the public and the school directors. Chief among these has been the industrial value. If the material return of dollars to the community could be proven, then the course of art appeared to the minds of many as valuable. While art can increase the industrial income of America, our country has reached the point where it needs less materialistic development and greater aesthetic growth toward all things beautiful, and not least important of these are our civic needs.

¶ President Coolidge recognized this need when he stated in his memorial speech that with more forms of beauty the evil things of life would tend to disappear, our moral standards be raised and a closer contact with the infinite brought about.

¶ We must place more importance upon our art. We must revalue art in the schools. Nowhere else can art be better used for its great moral advantages than in the schools. How important then that every type of art in the schools be based purely on the elements of beauty. Environment means everything to life. It precedes heredity and no greater factor exists for changing environment than art with its multitude of influence upon color, form, mood and mentality. Great science, including medicine, today acknowledges through occupational therapy and mental uses of color the value of art forces upon human nature.

¶ While art education formerly was argued as a genteel accomplishment and again as a money producer, today we have it enthroned as a great agent for moral growth, for a builder of good character and citizenship. Good art and good characters are produced by the same basic principles of order and organization. We have counterfeit art, disorderly art which appeals to many and which cannot but reflect similar qualities upon young students.

¶ What each student will reflect in his future life and environment may be the work of his art teacher today. To teach orderly, organized forms of beauty is a great opportunity for the art teacher today, that should not be avoided, but taught with zest and enthusiasm.

PEDRO J. LEMOS

THE SCHOOL-ARTS MAGAZINE
TRADE MARK REG. U S PAT OFF AND IN CANADA

VOL. XXVIII JUNE, 1929 No. 10

Self-expression in Figure Drawing

STANLEY G. BRENEISER
Head of Art Department, Santa Maria High School and Junior College, Santa Maria, California

THE problem of teaching figure drawing in high schools where live models are allowed and used is comparatively simple. It involves finding methods of teaching drawing that will produce definite results and fulfill the aims of teaching it.

It is in the schools where no models are available that a real problem presents itself. There are a few methods and means of meeting this situation. While these ways and means may not be entirely satisfactory, they certainly prove helpful.

Not a very long time ago (and the condition continues in the minds of many teachers today) it was thought necessary for students to have become proficient in representation drawing and perspective, with a real developed ability in rendering before any attempt at figure drawing should be allowed. But along with many other stultifying notions that idea has nearly passed away

In most talented students the desire to draw figures is strong and why shouldn't students be allowed at least to try to draw figures? Must the teaching of today be simply a repetition of traditional beliefs? Have we as art teachers not progressed as far as teachers of other subjects in the schools? If we have we can recognize that stimulation and encouragement of students can just as well be along the lines of their greatest interest. I hope we have. Why should not the students be joyous in their work? They always will be if it interests them.

It is possible to secure good photographs of the undraped figure; it is also possible to secure small inexpensive plaster casts of antique and modern figures. Secure them and let the students select their own medium and size of working material and proceed to draw—figures.

Many a surprise and delight is in store for the teacher who braves the storm of possible ridicule or who sits upon the fetishism of his academic training and traditional, educated beliefs.

I have seen students who have never had an "art course," who have never sleepily labored over hackneyed, still life groups or a strawberry basket in angular perspective—draw a figure for the first time in almost perfect proportion, good in action and *original* in rendering—a delight to behold.

Picture making also kindles the students' imagination and exposes their lack of certain forms of training necessary for good expression. Their desire for other forms of study grows thereby, and this desire finds expression in the students' more earnest application to other studies.

One of the noblest efforts in modern education is that of stimulating stu-

TWO DESIGNS FROM STAINED GLASS WINDOWS. THESE MEDIEVAL ARTISTS ADAPTED THE FIGURE TO A RICH DISPLAY OF ORNAMENT, AND EMPLOYED RICH COLORS, TAKING SUPREME ADVANTAGE OF THE LIGHT THAT ILLUMINED THE COLORED GLASS

The School Arts Magazine, June 1929

THE MOST SUCCESSFUL TONAL TEMPERA PAINTINGS ARE OBTAINED BY FIRST MAKING A WELL-PLANNED SKETCH, AND OUTLINING SHADOWS AND HIGH-LIGHTS. FROM TED STEPHEN SWIFT, STANFORD UNIVERSITY, CALIFORNIA

The School Arts Magazine, June 1929

dents *to think*, actually, to think for themselves. The art teacher has a splendid opportunity in this direction when teaching figure drawing. Many students are not interested in expressing themselves in the making of practical art objects or in general design. Their character, temperament, or talent, tends more toward expressing their ideas in illustrative ways. Picture making has been eliminated to a certain extent from many art curriculums because it is considered impractical. It isn't necessarily true, however, that it is unpractical. How about illustrations for books, magazines, posters, advertisements, newspapers, and the like? Are they not practical? Do they not fulfill a certain definite need in life?

Classes formed for handling illustration work can successfully meet the student's desire for pictorial or imaginative expression. Ways that are practical and yet bring results that are often purely pictorial can be developed.

Many English departments require some original work in poetry and short story writing. When successful poems or stories are produced they can be given to certain students in the illustration class to "picturize" or decorate. Figure drawing is much needed in such cases. Often literary efforts are work of students studying art. This is a very desirable arrangement—although not a necessary one.

The field of illustration and picture-making is today so vast that it is almost unlimited. Mediums are so varied and new combinations so fascinating that even a little study of well-illustrated books and the better magazines is sufficient stimulus to cause students to plunge into the mysteries of self-expression, often using figures in their compositions to do so.

Futuristic Heads "a la 1950"

NADEAN E. TUPPER
Art Instructor, Ripon, California

THE head in the drawing class may cause many a worry, but the head in the design class as a new and fascinating motif will send around a ripple of excitement. Begin with a review in color harmony, the main incentive for this piece of work. Tempera is the best medium for coloring.

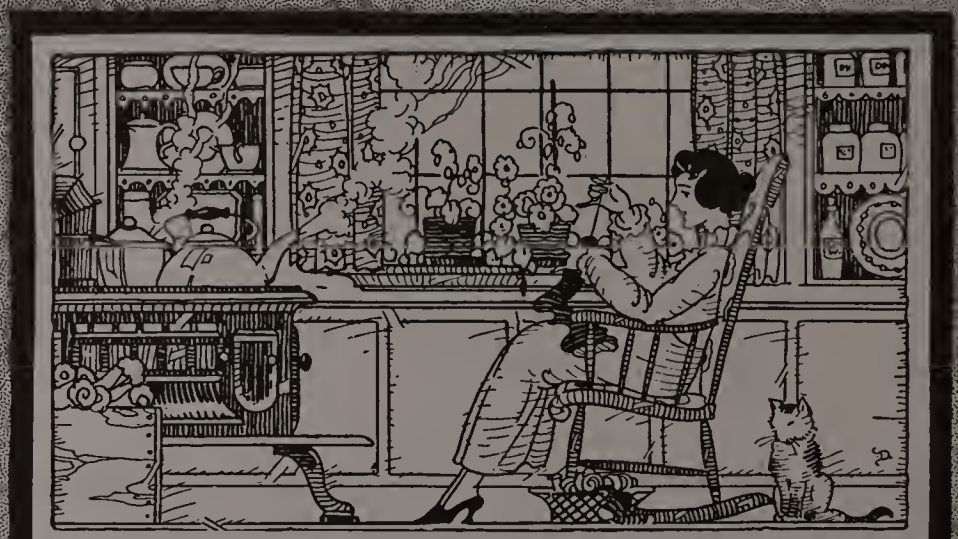
My students started with three ovals; then planned a symmetrical design for each one. Soon a queer looking head appeared! Each head had to be different in its design scheme—that is, one with a circular or scalloped effect; one with a squared effect; and another with a pointed effect. Next came the color, and the pupils had great fun planning their color schemes. Technique was quite important in this problem, and a great deal of care and effort was displayed in working out the coloring.

A design problem of this kind where the students adapted a certain motif and size and shape of space and yet felt perfect freedom for invention within those limits naturally resulted in individuality, combined with a good class average of quality.

What possibilities this motif would have for theatrical decoration!

FUTURISTIC HEADS, A PROBLEM IN COLOR HARMONY AND DESIGN BY PUPILS OF NADEAN E. TUPPER, ART INSTRUCTOR, RIPON, CALIFORNIA

The School Arts Magazine, June 1929



THE OLD-FASHIONED KITCHEN, WHERE THE KETTLE VIED WITH THE CAT IN A SONG OF CONTENTMENT, HAS 'GONE OUT'

THE NURSERY WILL NOT BE TURNED INTO A LABORATORY AS LONG AS THERE IS A MAXFIELD PARRISH TO INSPIRE ITS DECORATIONS AND INTRIGUE THE CHILDISH IMAGINATION

THE ATTIC, WHERE A MAN CAN BE ALONE SOMETIMES AND LOAF AND INVITE HIS SOUL

AN INTERESTING HANDLING OF PEN AND INK IS ILLUSTRATED IN THESE DRAWINGS REPRODUCED FROM "CHILD LIFE"

QUAINT ILLUSTRATIONS OF OLD RHYMES IN INTRICATE PAPER CUTTING EXECUTED BY NELLIE MCGEE, TONKAWA, OKLAHOMA

The Headdress, a Study in Rhythmic Lines

EVADNA KRAUS PERRY
Art Supervisor, La Habra, California

"ART is the expression of harmony," a short but pertinent thought by the eminent art educator, Arthur Wesley Dow, is today the criterion for much work being done in the art field. Art is not altogether the drawing of what you see, the making of some useful thing, nor is it merely an amusement. Art in our schools offers the child a chance to express his emotion in creating beautiful things. This power is what we aim to develop and as any other power possessed by the child it can be developed. As he first writes short simple sentences expressing his thoughts in words, so he will first express his feelings in simple exercises; both powers are small at first but both may be developed.

Children, contrary to the supposition of most people, respond first and more quickly to line (the boundary of areas and the interrelation of them) than to color. As our first art expressions in history were line drawings left by primitive man on the ceilings of the caves in which he dwelt, so the first efforts of the child are line drawings—the boy running, the cat stealing toward a mouse, the dog jumping and many other action pictures that give the child's heart a thrill as he sees them grow on his paper.

As line was the first art element to develop and is the first enjoyed by a child, so it is the first in importance in the composition of any work of art—architecture, sculpture, furniture, pottery, design, drawing or painting. The direction the line moves, the ease and grace in which this movement is made, where it begins and where it ceases to be and ultimately the harmony all the lines make, are the chief determining factors in the success of the work of art. Dark and light (the masses of tone and the value of those masses) are also important but second to the line composition. Color also may augment or diminish the interest and beauty of a composition but it is not the essence of fine work. A good line design cannot be completely ruined by the distribution of light and dark or the arrangement of hues, any more than a poor one can be made by these two elements.

With these thoughts in mind a series of art lessons for any grade or any school must obviously be built around the study of line composition. Such problems should lead to more power of creation and appreciation of beautiful harmonies. Appreciation being considered the ability to see with the soul as well as the eye. In the study of line these problems should stress the various art principles as applied to line. Lines placed to create areas in lovely proportion one to the other, lines placed in subordination to a central line or area, lines expressing rhythm, lines showing symmetry, opposition and transition, should be the basis of many studies.

One of the most interesting of these exercises is the use of lines in rhythmic patterns or compositions. Children in the upper grades who have mastered the use of a spoonbill lettering pen like to

THESE FANCIFUL HEADDRESSES CARRIED OUT IN PEN AND INK ARE AN EXCELLENT PROBLEM IN RHYTHMIC LINES. BY PUPILS OF EVADNA KRAUS PERRY, ART SUPERVISOR, LA HABRA, CALIFORNIA

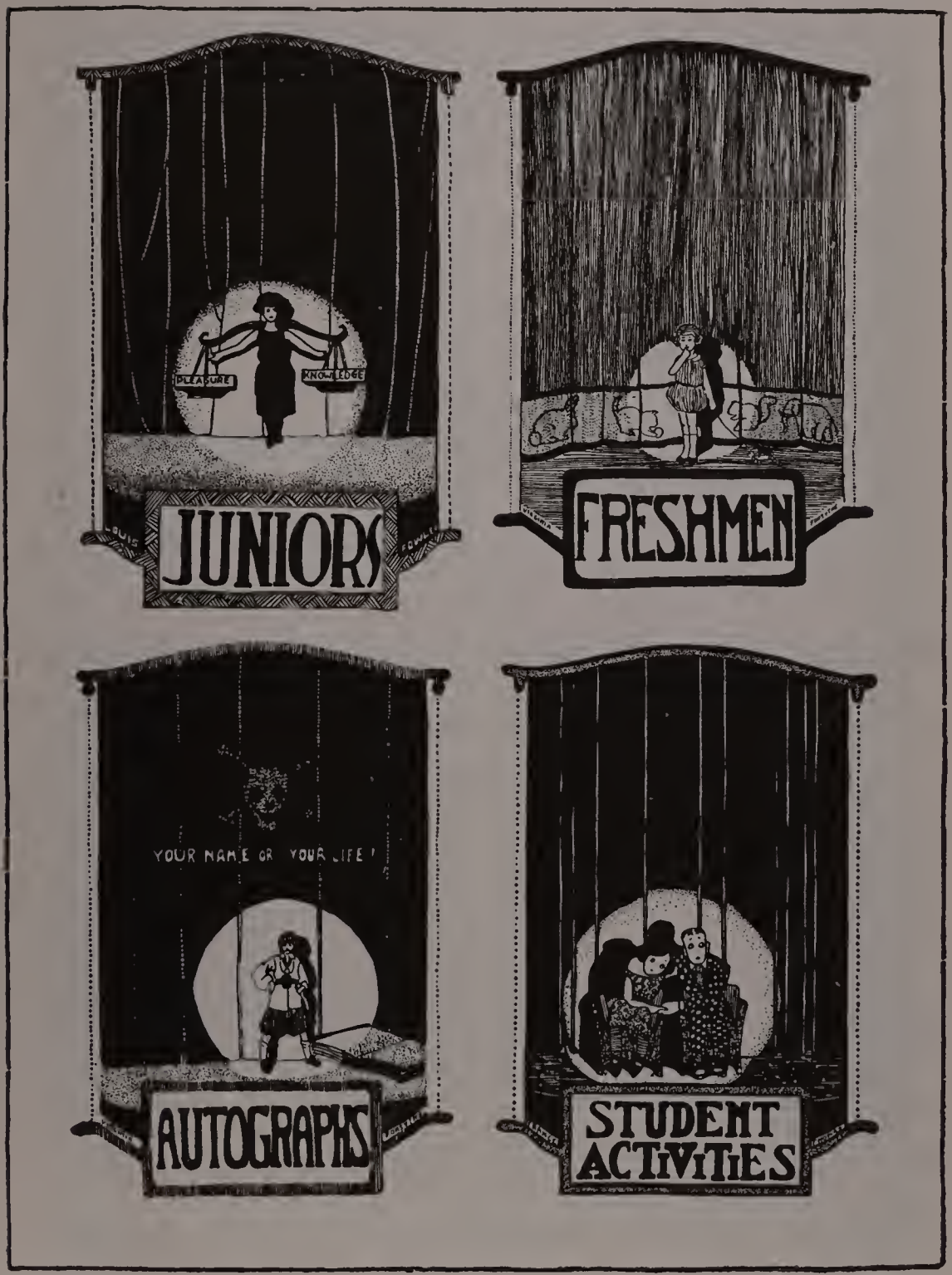
use it and it can be used very successfully in line compositions.

The students in the seventh grade were ready for a problem in rhythm of line. The subject chosen was a headdress, perhaps for a stage dancer's costume or a masquerade. Curved lines were to be used and the knowledge we had of proportion and symmetry was to be reviewed. Illustrative material consisting of photographs of charming but vigorous Italian and English wrought iron work was very helpful.

On a piece of news or manila paper nine by twelve inches, creased in the center, one-half of the face and headdress was sketched with chalk. This sketch was made as lovely as possible; lines were made to grow naturally from each other; some were rubbed off; new lines were added; others were made more graceful. It was then traced to the other side of the paper and more critical judgment ensued, followed by more work until the design was as fine an harmony as the child could make it. The completed design was then traced on a fresh sheet of white drawing paper, and the lines marked with the lettering pen and india ink.

In this lesson everyone had sufficient opportunity to let his imagination create as freely as it desired. Here he had a chance to express his emotion as harmoniously as he could in rhythmic lines. It increased his power not only to create but also to appreciate beauty and, moreover, he enjoyed his work.

A SIMPLE TREATMENT OF THE FIGURE FOR POSTER EFFECTS. A TRADE MARK DESIGNED BY SUSAN BERNHARD



GROUP OF ILLUSTRATIONS FROM THE SCHOOL ANNUAL OF CENTRAL HIGH SCHOOL, MICHIGAN. THE HUMAN FIGURE IN A STAGE SPOTLIGHT FORMED THE MOTIF FOR DECORATION

SAINT CECILIA BY DONATELLO IS A BEAUTIFUL EXAMPLE OF LOW BAS-RELIEF OF THE EARLY RENAISSANCE PERIOD. THIS MASTERPIECE IS TO BE SEEN IN THE NATIONAL MUSEUM IN FLORENCE

An Art Appreciation Contest

CLARA F. SINAIKO
Madison, Wisconsin

CITIES build art galleries and take pains to bring art exhibitions into their midst, thinking that by so doing they have discharged in full their obligation of caring for the aesthetic needs of the community.

But how many of these cities ever take a census to determine the percentage of their population that is actually taking advantage of the art offerings? It would undoubtedly be a source of grief to the optimistic city fathers to find that the percentage is distressingly low, the reason for which might be found in the fact that most school curriculi are prone to neglect a cultural teaching of art and give only the barest rudiments of line drawing and primary color, leaving out altogether art appreciation, which is most valuable to the ordinary child. Consequently, the children of today, much as the children of yesterday, are going into the world without the understanding of pictures which begets a love for them.

Every school has always a few children who show artistic tendencies and fine sensibilities naturally appreciative of beauty. These we recognize as the future artists, writers, inventors, architects, actors and oftentimes geniuses, but their numbers are largely in the minority. The great majority which goes to make up the stolid, more ordinary population of the country must be trained to an appreciation of fine arts. They must be taught from early childhood to form a habit of looking at pictures.

With this knowledge in mind, the city schools of Madison, Wis., through the ingenuity of Miss Lucy Irene Buck, supervisor of fine and applied arts in the city schools, have evolved a most unusual phase of art education, that of conducting an art appreciation contest each year among the school children from the fourth through the eighth grades.

The art appreciation contest is arranged on a competitive basis to stimulate the interest and appeal to the natural contest instinct in children. It is planned over a period of five weeks during which seventy minutes of each class day is devoted to the study of pictures. Two different sets of ten pictures each are studied, one set for the lower grades and another for the upper. To the younger children the story and color of the pictures is all-important. Through their keen imaginative power, great interest can be aroused and from that it is possible to develop observation of composition, comparison of color, form and spacing. From the emotional appeal of the picture, a surprisingly intelligent and lasting understanding of it is developed in children as young as nine and ten years.

Older children are given a more detailed course in spacing, composition, color harmony and rhythm of lines and masses. The only facts of actual analysis that the children are asked to learn are: the name of the picture, the name of the artist, his nationality, and the

city in which the original hangs. These facts must be learned in order to have something tangible upon which grading of the contest may be based, since prizes are awarded. The contest is indispensable as an incentive to study, but the actual object has been reached, for the seed bearing a love of art itself has been planted and development has started.

Illustrated lectures are given usually by such artists as Dudley Crafts Watson, extension lecturer for the Art Institute of Chicago. Through this five weeks' course it has been proved in the Madison schools that children learn not only to recognize the picture and artist but are able to recognize the style and technique of the artist, when seen in pictures unfamiliar to them.

An effort is also made to correlate this art work with academic subjects in the school curriculum. For instance, the century in which the artist lived may be tied up later with an historical background of the period. The question of the artist's nationality is interesting in the geography study.

In the teaching of design and poster making this study of masterpieces has been especially valuable in that it impresses the necessity for one center of interest in every picture and design. But more than anything else, the little children are given a real start in the appreciation of things that are beautiful so that they will not be satisfied with unnecessary sordidness.

Such a development of the artistic sense must result in helping to make the lives of these future citizens more useful and beautiful as well as to develop their own personalities.

The technique of the contest was worked out entirely by Miss Buck. With no precedent of background by which to be guided, her task was a difficult one. She received many valuable suggestions from W. H. Varnum, professor of applied arts at the University of Wisconsin, who was enthusiastic in his approval of the art appreciation contest idea as a form of art education.

A description such as the following is sent out for each of the ten pictures to be studied:

BERNARDINO LUINI
1475–1533

I. The Artist

Luino (loo e ne) was born, it is believed, at Luino on the shores of the Lake Maggiore in 1475, and died at Luzano in 1533. The details of his life are shrouded in mystery. It is said that he went to Milan in 1500, but that was the year after Leonardo left Milan, and if this is true the statement that he was a pupil of Leonardo may not be accepted. However, it is quite clear that the Leonardesque influence, so strong and prevailing in Milan, affected Luini to a very considerable and definite extent. For many years, pictures now known to be Luini's work were either attributed to Leonardo da Vinci or else pronounced to be copies of his works, or ideas taken from them. In this way the importance of Luini's own original work was overshadowed. So the fame of Luini died.

It was left for a later period with the critical investigations of such men as Ruskin to brush away the dust and error of past times, and allow Luini once more to have the credit of his own works. Ruskin speaks of Luini thus: "Whether lessoned by Leonardo himself or merely one of many disciplined in the system of the Milanese schools, he learns unerringly to draw, unerringly and enduringly to paint." He contrasts the two men and their works to the praise of Luini and disparagement of Leonardo.

II. The Picture

The representations of the Holy Family painted by Luini belong to his best period. The Detail Head, which we are considering, is

taken from the Holy Family at the Ambrosiana Gallery in Milan. The figures of Our Lady and Saint Anna are clothed in the customary garb, and veiled in the manner that Luini specially adopted.

The pictures to be used in this year's contest for grades 4, 5 and 6 are:

"Corot's Landscape," "Song of the Lark," "Infanta Margarita," "Madonna of the Chair," "Battersea Bridge," "The Gleaners," "The Jester," "The Age of Innocence," "The Road to Market," and "The Mill."

Pictures to be studied by grades 7 and 8 are:

"The Home of the Heron," "The Song of the Lark," "Mona Lisa," "Battersea Bridge," "Madonna and Child" (Botticelli), "The Avenue of Trees," "The Silence of the Night," "Infanta Margarita," "Lincoln," and "The Jester."

This grade sheet used in each room shows the method by which results are tabulated:

GRADE SHEET

School

Grade	4 B A	5 B A	6 B A	7 B A	8 B A
Item 1: Number enrolled in grade					
Item 2: Number taking test					
Item 3: Total number of points possible to make (Multiply no. taking test by 10 or 20)					
Item 4: Number of points made by grade					
Item 5: Percentage for grade (Divide Item 4 by Item 3)					
Item 6: Number of perfect papers in grade					
Number making 90					
Number making 80					
Number making 70					

A similar form is made for the entire school by the principal and sent to the chairman of the city-wide contest. The school sheet is made up as follows:

A GROUP OF ROMAN CAMEOS FROM THE NATIONAL MUSEUM OF NAPLES. CAMEOS ARE RELIEFS CARVED FROM SHELLS. THESE SHOULD GIVE INSPIRATION TO STUDENTS CARVING IN SOAP OR PLASTER OF PARIS

The School Arts Magazine, June 1929

EXAMPLES OF SOAP SCULPTURE. THE UPPER SERIES WERE DONE UNDER THE SUPERVISION OF CORA B. MINOR, PUBLIC SCHOOLS, SYCAMORE, ILLINOIS, AND THE LOWER UNDER THE DIRECTION OF GRETCHEN ZERT ILG, CENTRAL HIGH SCHOOL, MINNEAPOLIS, MINNESOTA

SCHOOL SHEET

School

Grade	4 B A	5 B A	6 B A	7 B A	8 B A
Item 1: Number enrolled in school					
Item 2: Number taking test					
Item 3: Total number of points possible to make (Multiply no. taking test by 10 or 20)					
Item 4: Number of points made by school					
Item 5: Percentage for school (Divide Item 4 by Item 3)					
Item 6: Number of perfect papers in school					
Number making 90					
Number making 80					
Number making 70					

The Animal in Illustration

NELLIE L. FISCHER
Supervisor of Art, Santa Cruz, California

LAST year we emphasized illustration in our art classes, as we wished the pupils in the grammar grades to become less self-conscious in their drawing; to use their imagination freely; to be fearless in expressing original ideas on paper no matter how crude the result; and to realize that a sincere, original expression is worth more than a fine copy or imitation.

As explained in a previous article our first problem in original illustration was to draw imaginary or make-believe homes. They illustrated the Home of the Good Fairy, the Abode of the Wicked Giant, Jack Frost's Dwelling, Cupid's Home, House built by the Crooked Man, and many others taken from Mother Goose, Fairy Tales, and other sources. Such an array of make-believe homes and such fun the pupils had drawing them! These homes were popular in every grade from the third to the eighth. We can ask any grade what it likes to draw best and without hesitation the children will say "Make-believe homes." While these lessons were given mainly to stimulate drawing from imagination, they gave the art teacher a chance to review previous work in landscape composition, perspective and technique.

The lessons following "homes" were more difficult as they called for animals,

birds and insects which demand a certain amount of knowledge of anatomy as well as skill in drawing. We found that turtles appealed to the fifth and sixth grades; birds to the sixth and seventh; insects to the seventh and eighth; while animals could be drawn fairly well in all the grades.

Before starting their problem in illustrating animal stories, preliminary drill was given in drawing small fur-bearing animals such as the rabbit, mouse, weasel and squirrel. The foundation of each animal, made of circles and elipses, was drawn lightly first and then the legs, tail, snout, ears, and eyes were added with heavier strokes. While drawing on the blackboard, the art teacher called attention to characteristic lines and compared similarities and differences in size and shape of the whole and the various parts of the animals being drawn. The pupils then copied the drawings from the blackboard as accurately as possible, adding whatever details they wished to make their page of animals attractive.

At the beginning of the second lesson a few quick sketches of animals in action were made by way of demonstration. By adding a few more strokes the animals were given coats, trousers, vests, hats and other accessories, thereby transferring them into the Land of Make-believe. Right away the pupils became interested and eager to draw likewise. Instead of demonstration drawing one might show the class some of the many animal illustrations by Harrison Cady. However, all pictures should be out of sight when the class begins to draw, as there must be no temptation to copy.

The problem given to the class was to draw an animal doing something of interest. It might be walking, running, jumping, swinging, skating, fishing, playing, or doing anything which an animal in Make-believe land might do. The animal should be dressed in clothing suitable for his occupation. A simple background could be added to show where the action took place, but the animal must be the largest and most interesting thing in the picture.

Their drawings were made lightly with pencil and then outlined with crayola, and colored. The preliminary sketches, drawing, coloring and lettering took nearly three forty-five minutes periods.

Following this problem the same eighth grades were asked to make what we termed "funnies." The regular classroom teachers co-operated by having these classes write stories or rhymes in which animals were the leading characters. The stories or rhymes contained either thrilling adventures or humorous incidents. When the drawing period arrived each pupil was given a 12″ x 18″ manila paper and told to make a lay-out for four illustrations. The first illustration should show the animal starting out on his adventure; the third, the climax or most exciting part, and the fourth, the result or consequences. The background should be kept very, very simple so that the action in the story could be easily followed and understood. Most of these drawings were worked out in pencil technique although some were outlined with black or purple crayola and lightly colored. This problem took longer than we anticipated, but the class gained so much in drawing, lettering and technique, besides the joy of originating a "funny," that we felt the time well spent. Several pupils with keen

imagination and ability to draw have continued their work in creating animal comics and are sending them to various children's magazines. "Peter's Adventures," by Maria Sanchez, published each month in *Every Child's Garden*, and "Snoopie and Susie," sent to *Child's Play*, are an outgrowth of these lessons. It may mean that these ambitious young artists, in getting their names before the public, will get an early start in the art of illustrating.

Another application of our animal drawings was to make illustrations for the local Parent Teacher's Club to show how their activities helped the home, the school, and the child. These were sent to the annual P. T. A. convention and caused much favorable comment, as they were different from the usual posters and showed how the regular drawing lesson could be adapted to local needs.

We were in the midst of our animal drawing when the circus came to town. Naturally all the children were excited and could think and talk of nothing but circus. To keep the drawing lesson in keeping with the day and yet not make a break in the lessons of animal drawing, we wrote upon the board these suggestive titles:

1. Squeekie watches the circus parade.
2. Squeekie steals a ride.
3. Squeekie gains a free entrance.
4. An exciting moment for Squeekie.
5. A sad ending to Squeekie's Circus Day.

After an enthusiastic discussion of Squeekie's imaginary day at the circus, each pupil selected one of the four topics or scenes to illustrate. The results were both amazing and satisfying as the subject gave a wide scope to the imagination.*

In the classes where turtles, birds or insects were used in illustration, we followed the same procedure as with the animal drawing. The first lesson was a combined nature and drawing lesson in order to have the pupil become acquainted with his subject. For home work the pupils were encouraged to make collections of pictures of insects or birds to use as reference material. The English teachers co-operated by letting the pupils write stories in which insects or birds were the leading characters. These stories were then illustrated in the art lesson and used in their composition booklets. The following story with its illustration, the work of Maria Sanchez, will serve as an example:

THE ACORN HOUSE

The ladybugs weren't always red you know, but were white as snow. Miss Ladybug lived in a little village under an acorn tree. She had a cute, teeny-weeny little house made out of an acorn with three little windows and one little door. There was a chimney too, and inside the house were two rooms, a kitchen and a living room. The living room was the parlor in the daytime and bedroom at night, for they had a couch which was nice and fluffy when made into a bed.

In front of the house was a lawn, and a garden was at the side. There was a path leading to the street.

All went well until one day Miss Ladybug fell into some red paint. She was so ashamed of herself that she moved away from the village. Since then Ladybugs have been red.

Following these illustrations it was but a step farther to draw the human figure in action and to use the same nature subjects as a basis for their design study.

*See Page 558, May 1929, School Arts Magazine.

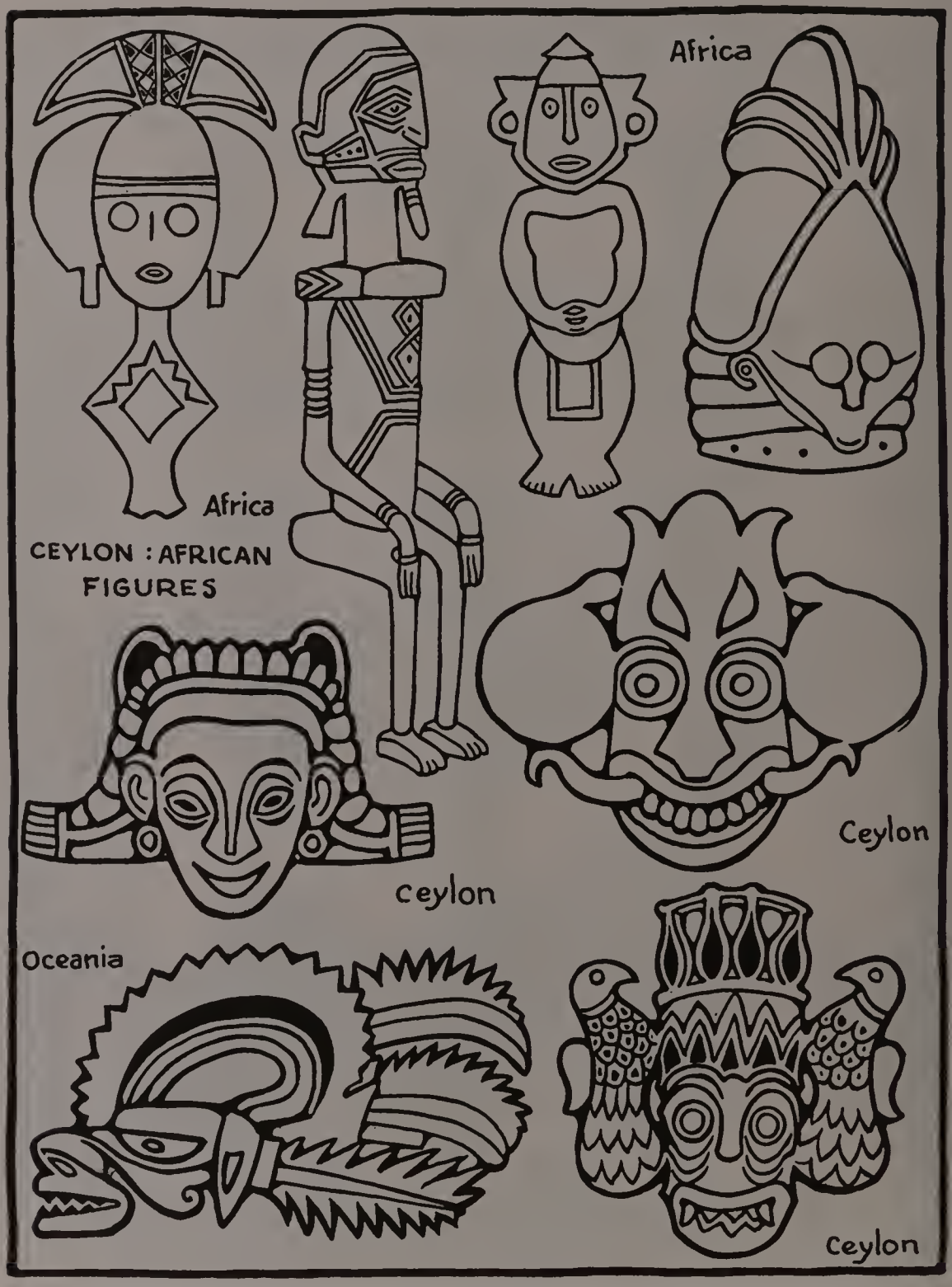
HUMANIZED ANIMAL PAPER DOLLS BY A SIXTH GRADE PUPIL
CHILDREN WILL LOVE THIS NEW TYPE OF PAPER DOLL

The School Arts Magazine, June 1929

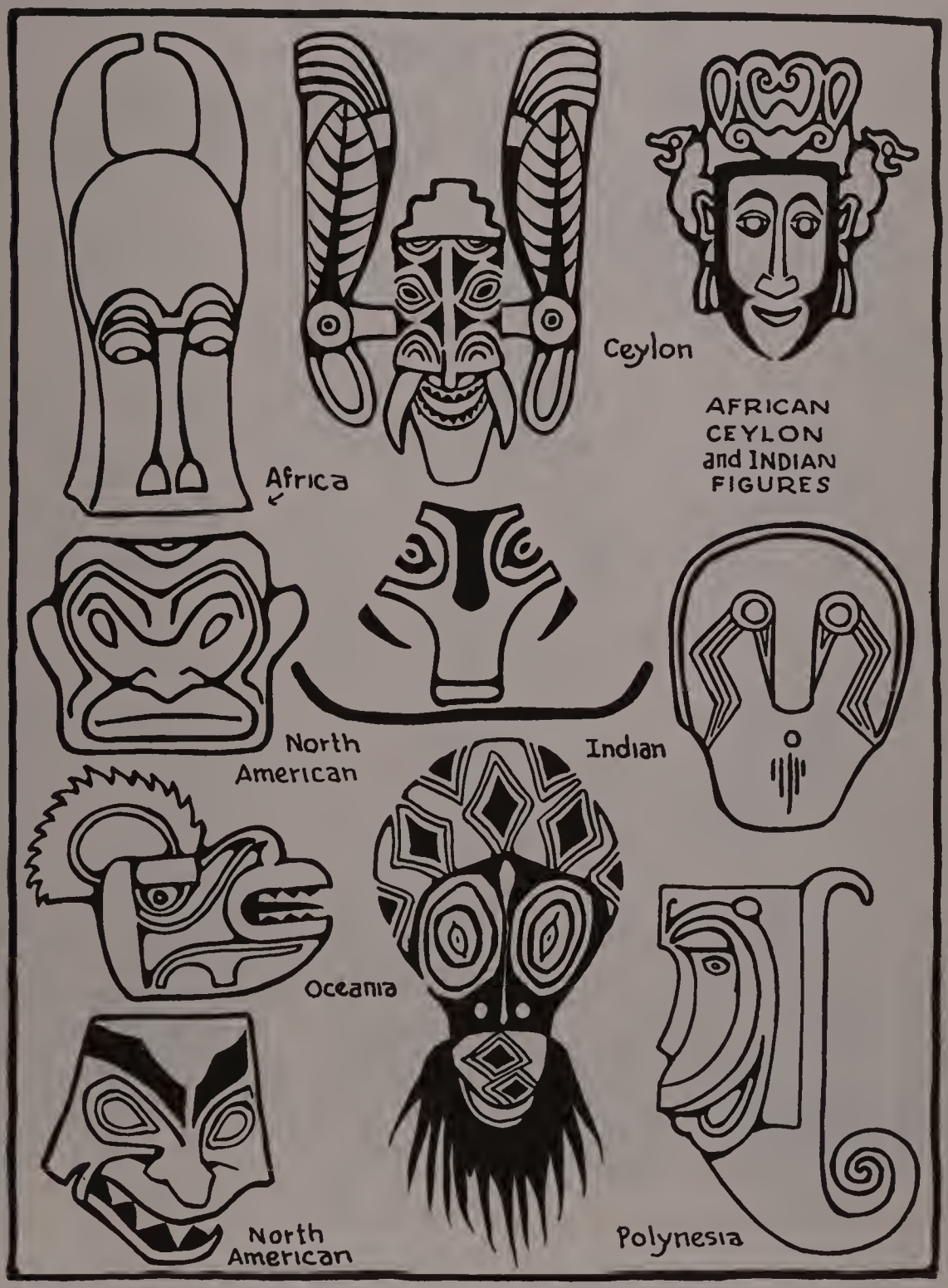
THESE ANIMAL FIGURES IN SIMPLE INK RENDERING ARE GERMAN DRAWINGS FROM THE "O MEIN HEIMATLAND"

The School Arts Magazine, June 1929

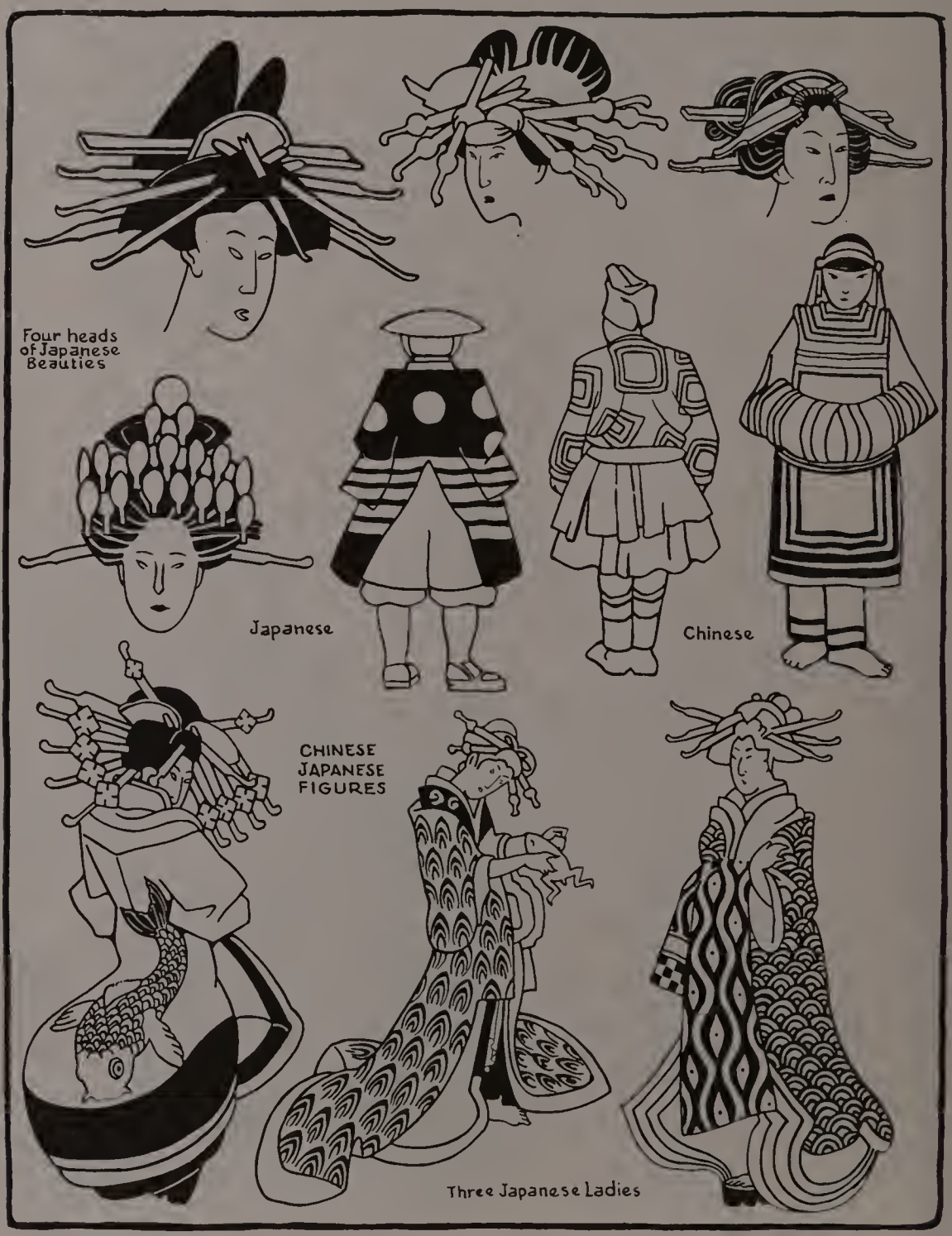
ABOVE ARE SHOWN FIGURES FOR BLACKBOARD BORDERS: COLORED PAPER MAY BE USED AND DELIGHTFUL EFFECTS OBTAINED BY DRAWING IN FLOWERS WITH COLORED CHALKS. FROM TED STEPHEN SWIFT, STANFORD UNIVERSITY, CALIFORNIA



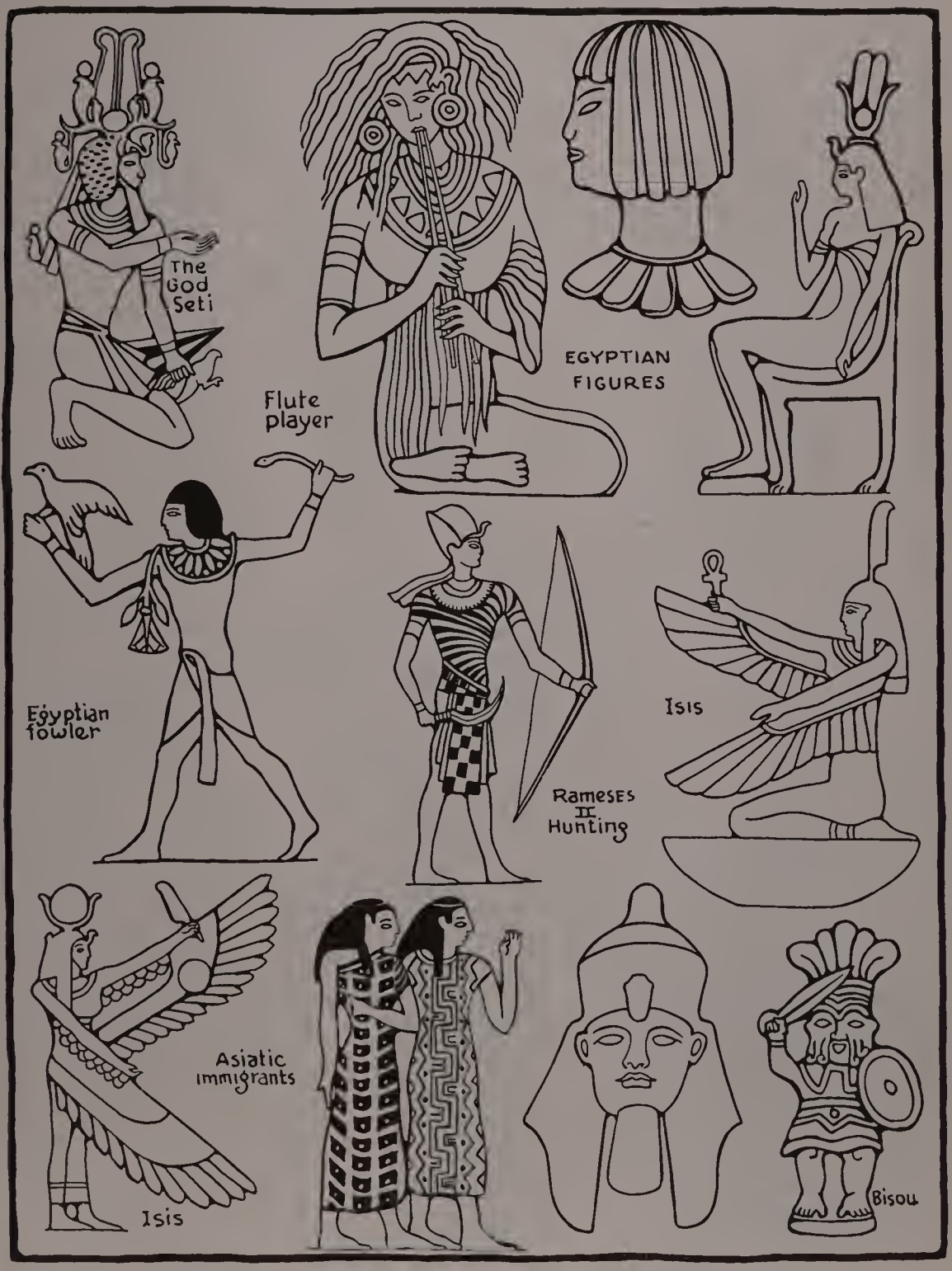
THE HUMOR OF THE AFRICAN NATIVE IS REFLECTED IN THESE AFRICAN BITS OF ART. IT SEEMS THEY WISH TO CONVEY THE IDEA THAT LIFE IS JUST "ALL IN FUN."



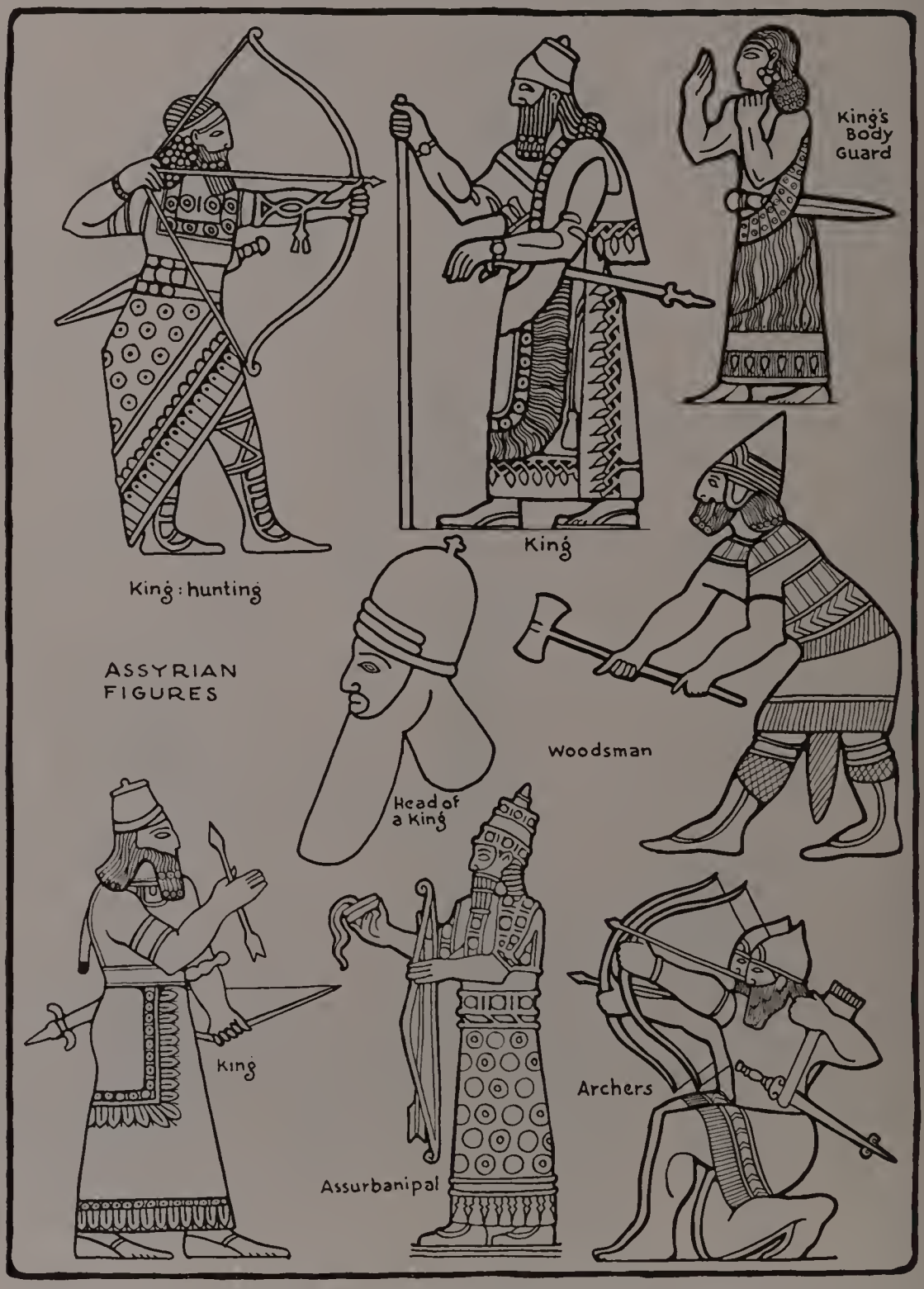
THESE MASKS PORTRAY DELIGHTFULLY THE MOODS OF THE NATIVE AND HIS REACTION TO THE ARTISTIC GROTESQUE POSSIBILITY OF THE HUMAN FACE



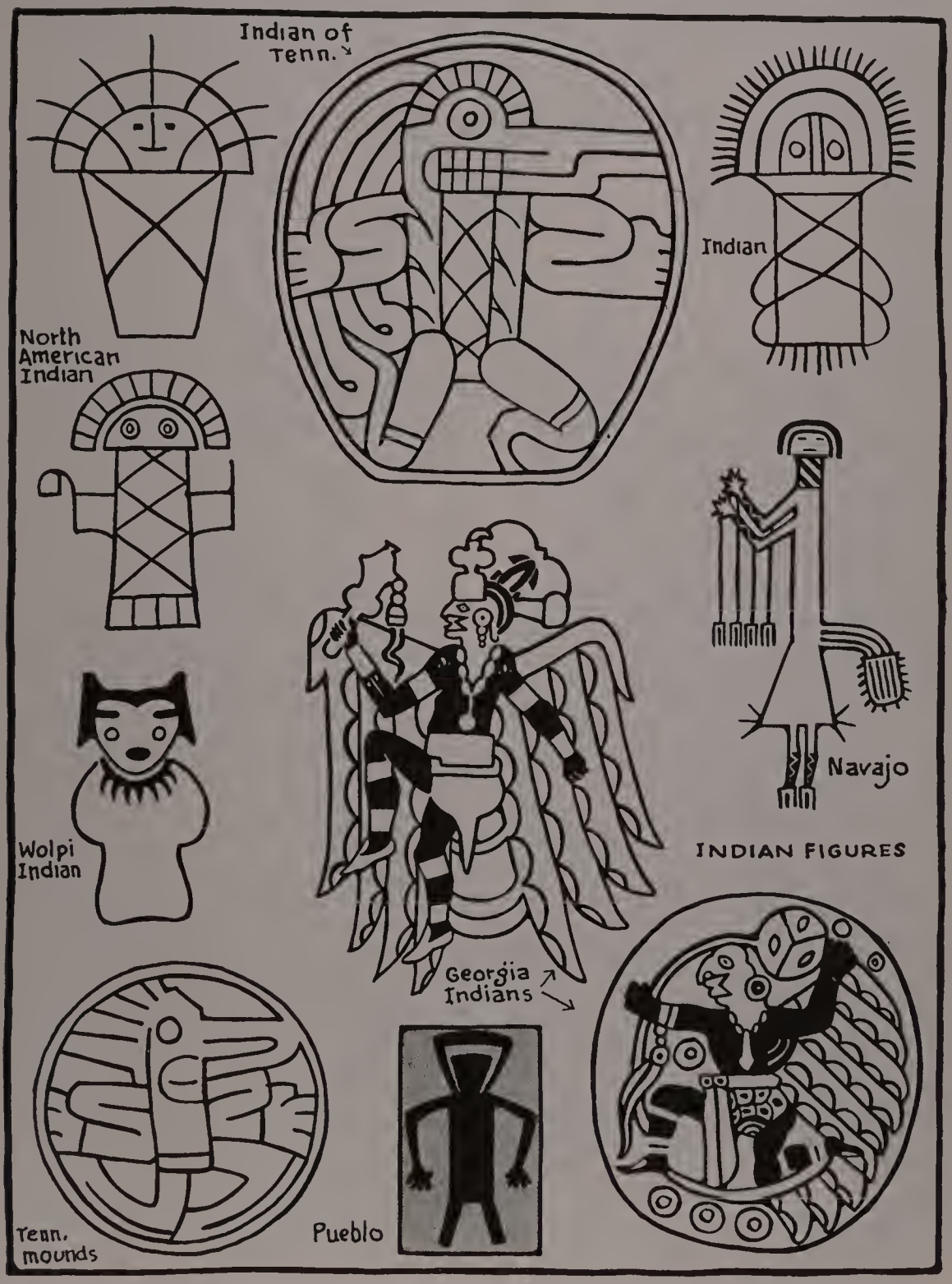
THE JAPANESE AND CHINESE ARTISTS ARE FOREVER TRUE TO THE FINER FEELING FOR DECORATION—LAVISHING DESIGN ON COSTUME AND HEADDRESS. FISH, ANIMALS, FLOWERS, AND ALL THE ELEMENTS ARE THEIR MOTIFS



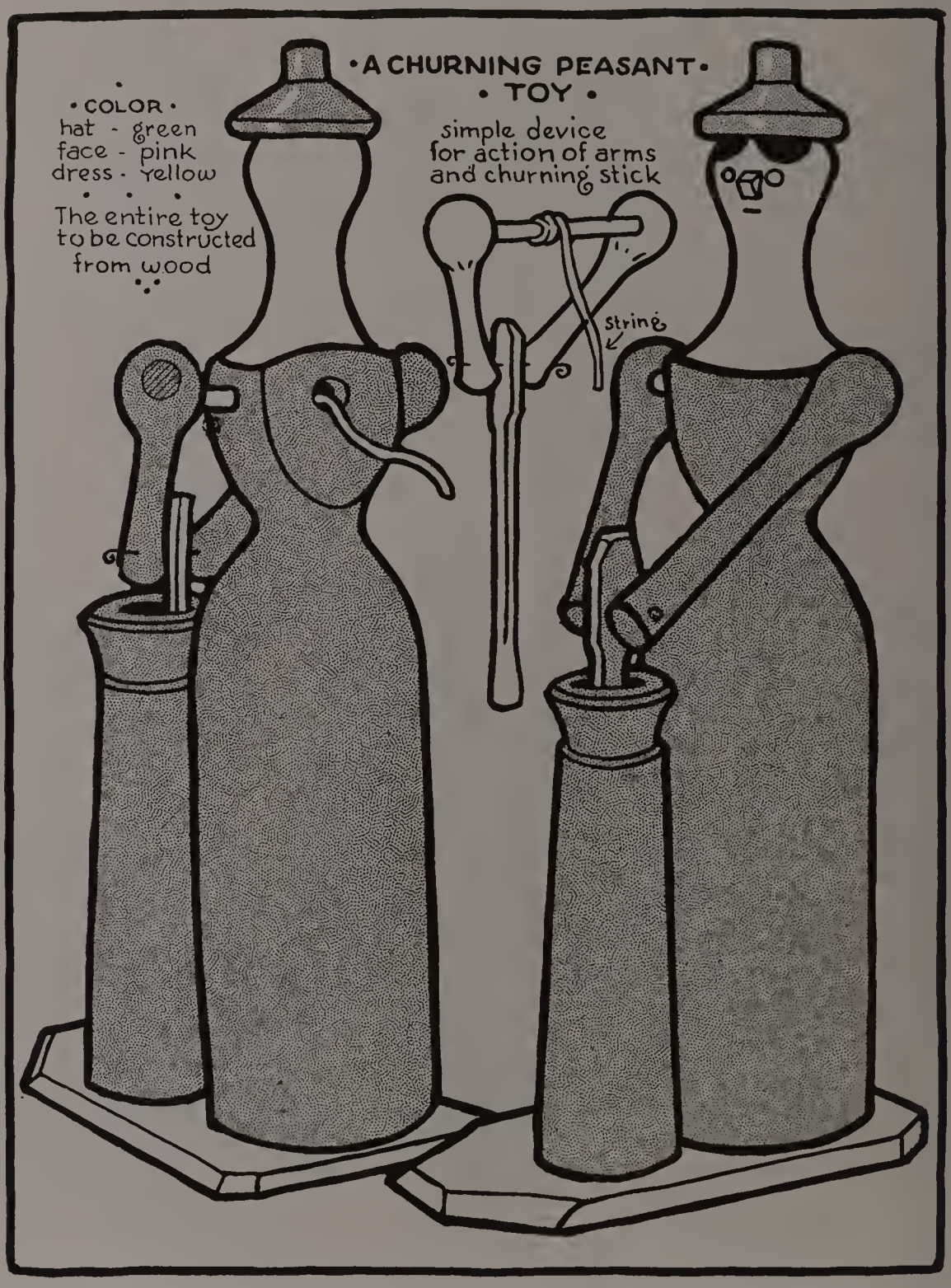
IN THESE, AS IN ALMOST ALL THE FIGURES IN EGYPTIAN DRAWINGS, WE FIND THE EGYPTIAN ARTIST EVER INSISTING ON THE FRONT VIEW OF THE CHEST AND SHOULDERS, WITH FEET INVARIABLY DRAWN "SIDE VIEW"



THE ASSYRIAN ARTIST, AS THE EGYPTIAN, REMAINED EVER TRUE TO THE "EYE LEVEL" PERSPECTIVE; BUT CARVED THEIR STONE RELIEFS WITH MORE ORNAMENT IN THE FIGURES



SOME OF THE FIGURES ON THE CIRCULAR SHELL CARVINGS FROM INDIAN MOUNDS OF NORTH AMERICA PORTRAY THE FIGURE WITH A VERY RESERVED USE OF LINE. NOTE THAT OCCASIONALLY ONE LINE DOES THE WORK OF TWO



THIS TOY IS A TRUE TEST FOR YOUNG CRAFTSMEN. IT CAN BE WHITTLED FROM A ROUND PIECE OF SOFT WOOD. BORE TWO HOLES TO MEET; WIND STRING EXACTLY AS SHOWN

CZECHOSLOVAKIAN DOLLS OF WOOD. THE ARMS ARE MOVABLE ON TOP FIGURES. THE WHIRLING DERVISH IN LOWER RIGHT IS A CLEVER TOP TO SPIN

The School Arts Magazine, June 1929

THE GREEK FIGURES ARE FROM VASE PAINTINGS; THE ASSYRIAN FIGURE—FROM A WALL TILE; THE NORSE AND PERUVIAN FIGURES ARE FROM TEXTILES; ALSO A FIGURE FROM AN OCEANIAN WOOD CARVING

The School Arts Magazine, June 1929

THESE ARE KATCHINA DOLLS CARVED FROM SOFT WOOD, MOUNTED WITH EAGLE FEATHERS AND PAINTED WITH BRIGHT TEMPERA COLORS, BY HOPI INDIANS OF NEW MEXICO FOR CEREMONIAL PURPOSES

The School Arts Magazine, June 1929

CLAY FIGURINES MADE BY THE SPANISH FOR USE IN THEIR CHRISTMAS NATIVITY GROUPS. SUCH ACCESSORIES AS STICKS AND HANDLES ARE MADE OF WIRE

The School Arts Magazine, June 1929

CHILD FIGURE STUDIES IN CLAY. THE ACCESSORIES, HOOPS, STICKS, FISH LINE, ETC., CAN EASILY BE MADE OF WOOD AND WIRE

ART FOR THE GRADES

HELPS IN TEACHING ART TO THE CHILDREN

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The Human Figure in Lower Elementary Grades

ELISE REID BOYLSTON

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TO CLOSE observers of children, it is little short of marvelous how much expression sometimes creeps into the tiny figures which they draw in illustration of nursery rhymes and history stories; and in the more careful delineation of the human form, it is a feat indeed for them to create a crayon image that is neither like Jack Spratt nor his good wife, and whose expression is somewhat akin to nature's own handiwork.

When one asks a child of the lower elementary grades to draw a human figure, he is more than likely to get as the result a spider-like creature with five outstretched fingers as a conspicuous part of the whole, and feet decidedly at odds with each other. And if the work be guided to the point of boasting a covering of flesh, it is an interesting fact to note that the image bears a striking likeness in form to the child artist. All unconsciously, the fat member of the class produces a roly-poly little caricature of himself, and Abie Epstein displays with pride his work of art—a chip of the old block, even in facial expression.

Many simple devices for getting results have been tried out with more or less success according to the skill of the teacher in putting it over. One favorite has long been the rectangle divided into parts, but in many cases the result is naturally stiff, the curves forced, and the whole rather angular looking. The features also are usually without expression and are grotesque rather than laughable, so that many instructors feel that a blank face is preferable.

When action particularly is desired, skeleton figures are most successful, especially if filled in with colors, and there are wonderful possibilities in their development. But if we are to repro-

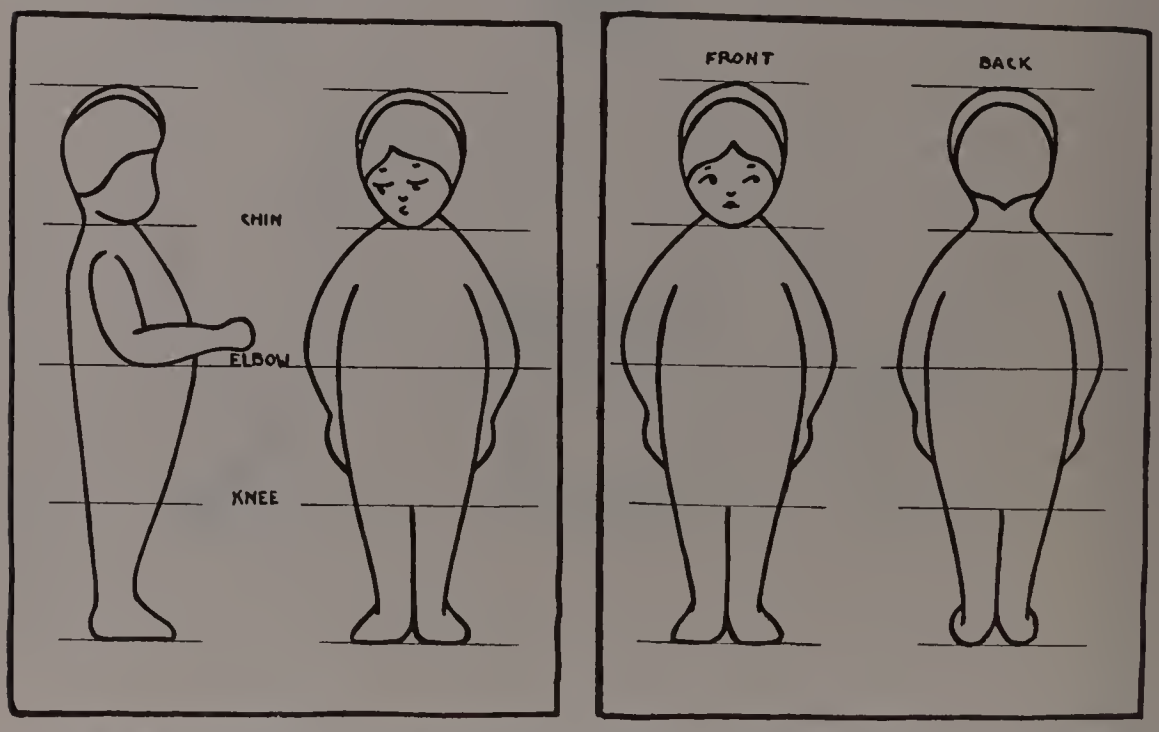
CAVEMEN AND INDIANS BY PRIMARY PUPILS OF MISS ELISE BOYLSTON, ATLANTA, GEORGIA

duce the human form direct—all curves —coming, going, and walking sideways, we have a real problem to face. It sounds like fairy tales for mere babies to people whole villages with life-like Indians, each just a bit different from his neighbor, and decked in war paint and feathers and gay woolen blankets; yet it can be done, and without undue effort.

The simplest way to get this is to cut the figure on the fold of paper which has been divided into four equal parts. These line divisions give the location of the chin, the elbows and waist, the wrist—midway of the space—and the knee. This makes the head somewhat large, so that it is necessary to trim a little from the top before the figure is complete.

The cutting is easy—an egg for the head, a curve beginning just above the first line, growing widest at the second, and coming in toward the wrist in the middle of the next space. By parting the hair on one side and adding the features accordingly, the head is slightly turned. A full side view is made with a butter-bean for the head, and a gentle curve for the back, sloping toward the front till the heel is reached. The front is a forward curve which is widest at the waist (see illustration).

When these figures are completed, they may be used as forms over which onion-skin paper is placed, and any nationality worked out from them; or the figure may be used as a guide and the clothes cut directly from another paper, the folds being held together. The Caveman, with his tangled hair and skin clothes which fit the body closely, is easy to draw. The Indian, with red-brown skin, black hair and brilliant



DIAGRAMS WHICH ILLUSTRATE A SIMPLE METHOD FOR CHILDREN'S CONSTRUCTION OF THE HUMAN FIGURE. THESE ILLUSTRATE THE ACCOMPANYING ARTICLE BY ELISE REID BOYLSTON, OF ATLANTA, GEORGIA

blanket, is surprisingly simple (see illustration) and may be cut and colored without the use of the diagram after easy curves have been worked out by the teacher; but it is entirely possible for the child to use this device in creating a whole settlement of Eskimos, Japs, South Sea Islanders, and what-nots. Especially is it fitted to costumes which reach the knee—as those of the Pilgrims, Dutch, and even Santa Claus.

The chief difficulty in the face lies in blunt crayons, and hence colored pencils are invaluable. The nose is a short line in the middle, and is put in first. The mouth is a short red mark halfway between nose and chin, and the eyes are halfway between nose and forehead. The balls should touch the eye line; that is all. Try it and see if you won't get something that will surprise you. Adorable Japanese ladies may stroll around in rainbow kimonas with butterfly bows behind; shepherds in skins, headcloths, and carrying crooks, will tend their flocks; and little Dutch folk with their big pantaloons and kerchiefs are cunning enough to intrigue the interest and best efforts of everyone—especially our lower elementary grades.

The Circus Has Come to Town

LULU HAWES MAKINS
Oakland, California

The trumpets blow, the bugles play,
The Circus is coming to town today
With elephants big and jolly old clown
A really live circus has come to town.

THIS is the song the children of the high first grade are singing and as nearly as possible it is true, for the children have made their own circus.

It came about when a boy visited the zoo in the public park, where Wrangle, the white polar bear, makes his home. His modeling a fine replica of Wrangle led others to try their skill.

Boys, pictures of wild animals, picture books and animal cut-outs, were brought into class. From these animal cut-outs, silhouettes in black were mounted on tag board and placed around the room; also a border of animals in natural colors was placed across the front of the room, making a complete "picture dictionary."

The children were now ready and eager for work. They were given sufficient clay to model the animal of their choice, some 3 inches high, and in the taller animals even more clay was allowed. The numerous questions that arose were baffling to even grown-ups and needed constant reference to pictures and books. These were only a few of the questions:

What kind of eyes has a hippopotamus? How long is the giraffe's neck? Does a rhinoceros have a tail? How long is the giraffe's tail? What kind is it? Where is the horn on a rhinoceros? Does a giraffe have horns? What kind of a foot shall we make on the camel?

Tests of ability and patience were in constant demand. How are we to show the heavy mane of the lion and still not have him top heavy? How keep the

neck of the giraffe from sinking down without a wire foundation? In the case of the dromedary also, weight in wet clay was a problem. The phrases, "push up" and "pull out" conquered most of the difficulties. Sometimes it took several days to complete an animal. In the meantime, he was wrapped in a damp cloth and laid away after each work period.

The animals chosen were camel, giraffe, elephant, hippopotamus, rhinoceros, dromedary, bear, mountain sheep, lion and horse, while the moose, deer and elk were discarded as too difficult a problem.

The clay modeling of the animals took several weeks, and the following rules were observed. Keeping newspapers over the clay boards on the desks for neatness, keeping water to moisten clay, and keeping tools, floor, and workmen clean, all denoted good workmanship.

After the animals were placed on the shelves to dry, the cages formed the next problem. Pasteboard boxes, match boxes, cigar boxes and cardboard were used in making animal cages, band wagons, clown wagons, trucks, chariots and the steam calliope. Wheels were made from common milk tops, colored and glued together to make them stronger. The new strong corrugated milk bottle tops make excellent wheels fastened in place with brass fasteners. Even old film reels were pressed into service for wheels on a truck cart.

The boxes were covered with gay colored paper; tops were added with bars for the cages, while band wagons were fitted with seats made from penny match boxes.

The clowns were made from common clothespins dressed in fancy gowns and caps made of colored paper; while keeping color combinations in mind the children worked freely, using their own designs in decorations on cages and gowns. The color harmonies were never far wrong.

The calliope was made from all paper rolls, covered with tinfoil and trimmed in gold paper for the tall pipes; paper spools covered and trimmed to match made the smaller pipes. These were mounted in a tinfoil covered wagon with gold wheels, and a small doll dressed in gay colored paper clown costume served as organist.

The completed circus was placed in the sand box and on tables for the joy and inspiration of the children and several classes visited it with evident pleasure.

The subjects correlating with our circus activity were manual arts, nature study, language, reading, music, physical education, penmanship, and last but not least character education. Short stories written by the children about their animals were printed on the board and used as reading lessons, the names of the animals being taught phonetically and the words lion, seal, tiger and bear used in writing exercises at the board.

Music centered around our circus with the following songs: "Teddy Bear," "The Clown," and "The Circus" from the State Text Book One, and "The Circus Clown" from Churchill & Grindell II.

The following points were noticed in nature study and brought out during language period. In the language of the children:

1. The mother lion is more like the tiger, because she hasn't long hair like father lion.

CLAY ANIMALS FROM THE THREE-RING CIRCUS FORMED AT DANIEL WEBSTER SCHOOL, OAKLAND, CALIFORNIA BY PUPILS OF LULU HAWES MAKINS

2. The elephant's trunk helps him eat and drink.

3. The long neck on the giraffe is so he can eat the leaves on the trees.

4. The tiger looks like a big, big cat.

5. The polar bear is white and looks like snow so he cannot be seen.

6. The brown bear lives in the woods and he is brown like the tree trunks.

7. The hippopotamus has big feet so he can't sink in the mud.

8. The zebra looks like a little horse.

Physical education was carried on through animal activities. The bird hop, the duck walk, the bear walk, elephant walk, kangaroo hop, and giraffe stretch during relief periods only added to the fun and realism of our circus.

Character education was built up around the circus animals. Using daily comparisons:

First—"Clean clay" meant "Clean lives." Live right; keep pure.

Second—Four firm legs mean a good strong foundation; a healthy body, good food, fresh air, sleep, and exercise help keep a healthy condition.

Third—Balance means not to fall down; also to keep each part even; self control, obedience, loyalty and honesty were the four legs of our character.

Fourth—Heads up. Look the world in the face; be brave; do right; remembering these strive for a perfect model.

The drawing lessons completed our circus; by using large sheets of brown wrapping paper, 36 x 36 inches, gluing them together with adhesive paper. We placed on blackboard some ten yards of this paper for the poster; here ten children could work at one time. The poster illustrated the circus parade passing down the city street. The girls took charge of the cages, houses, clowns, and the boys made the animals all in natural color with gay trappings.

The circus interest is still at its height and the class has suggested making a circus book, which we hope to carry out and complete.

Reference material used:

"Giant Circus Book"

"Animals for Painting"

"Animal Border of Pictures"

"Surprise Stories" by Hardy

"The Circus Reader" by Buffington & Weimer

CHILD INTERESTS ARE WELL ILLUSTRATED IN THIS FRIEZE BY CHILDREN OF THE CIZEK SCHOOL IN VIENNA, AUSTRIA

An Easy Method for Drawing Faces

ELSIE D. CHARLES
Supervisor of Art, Clinton Public Schools, Clinton, Iowa

CHILDREN are always wanting to draw faces, and if not allowed to do it in school, they will do it out of school. And out of school they will do it wrong. So we can teach this face in school. The drawings in crayon accompanying this article are from a second grade, and those in water color are by grade five.

This is the way the problem was presented. Crayons and 6″ x 9″ or 9″ x 12″ manila paper were used for the second grade and water color on manila for the fifth.

First draw *very lightly* a circle. Notice, especially in the closely cropped heads of the boys, the shape of the head. Is it round? The pupils will tell you it is egg-shaped. Change circle to egg shape, small end down. Call attention to position of eyes from skull top to bottom of chin. Have pupils draw line across egg-shape halfway down. This is where they will find the eyes. They will want to put the eyes above half. Now notice space between eyes. Look at a pupil with small eyes; they will be close together, now look at one with large eyes; his eyes will be far apart. It is because there is just the width of an eye between the eyes. Now put in little up-and-down spots for color of eyes. Only this, no drawing of shape of lids nor brows.

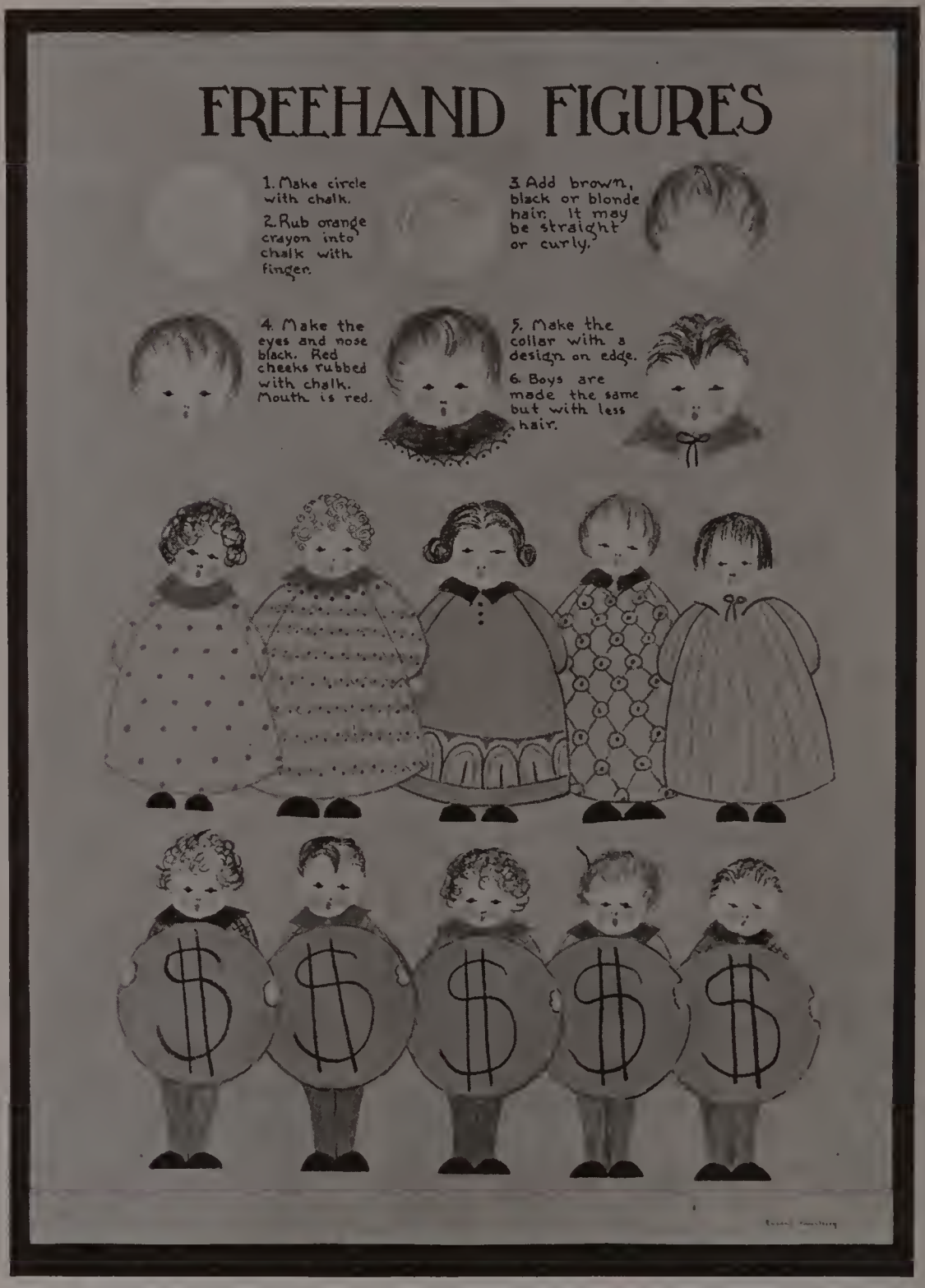
Next, nose and mouth marks. Just two horizontal lines put in thoughtfully. Look out for length of chin, and distance bewteen mouth and nose.

Then one line for hair, commencing down below the left ear, upward to line of bangs, down in nice curve for bangs, then down the other side. Now is the hair *inside* the skull? All right, draw some *outside*.

Fur collar completes the drawing for the girl. Now make a boy. The boy has nose and mouth less delicate; cap and sweater collar, or scarf with end flying. When the cap is put on show that it makes the face into a circle, almost. This will help with perspective.

NOTE—The accompanying illustration shows children's renderings in both water color and crayon using this method of drawing, while THE SCHOOL ARTS MAGAZINE of December, 1928, page 241 shows a page by Mrs. Charles which graphically illustrates the progressive steps from the circle to the finished drawing.

PAINTING FROM PROFESSOR CIZEK'S JUVENILE ART CLASSES IN VIENNA, AUSTRIA


FREEHAND FIGURES
1. Make circle with chalk.
2. Rub orange crayon into chalk with finger.
3. Add brown, black or blonde hair. It may be straight or curly.
4. Make the eyes and nose black. Red cheeks rubbed with chalk. Mouth is red.
5. Make the collar with a design on edge.
6. Boys are made the same but with less hair.

THIS SIMPLE AND INTERESTING DEVICE FOR HELPING SMALL CHILDREN TO DRAW FACES AND FIGURES WILL BE USEFUL FOR MANY A BORDER, BOOKLET COVER, OR THRIFT POSTER. THESE WERE CONTRIBUTED BY EVADNA KRAUS PERRY, ART SUPERVISOR, LA HABRA, CALIFORNIA

The School Arts Magazine, June 1929

How Second Grade Magic Transformed Surface Patterns into Decorative Figures

EVADNA KRAUS PERRY
Art Supervisor, La Habra, California

"WHAT shall we do with our surface patterns?" This was the question confronting a group of second grade pupils after they had created several lovely surface patterns as samples on squared paper. We had made books, and portfolios, boxes and mats last year, but what could we do now? The making of a very tiny Miss on one-half inch squared paper, just twelve inches tall, with a surface pattern dress was the first problem. She came forth smiling in thirty-six different attitudes and thirty-six different patterned dresses; she had become many Misses. These were cut out and pinned up in groups around the blackboard. Bears, dogs, cats and rabbits, all very much dressed up in patterned capes and dresses or in trousers and jackets, began to appear; even trees abloom with spring flowers grew up. Horses, ducks, birds, butterflies, and bugs were not to be outdone; they came bedecked in patterned costumes or made entirely of some varicolored imaginary material. These community borders, attracted the third and fourth grades and soon we saw groups of sailors in sweaters, Japanese ladies with lanterns, clowns, pirates, monkeys and even ships with patterned sails, wending their way around the cheerful rooms that housed them.

We found in this project so many outlets for the imagination and creative ability of our little people that we have considered it one of our most successful projects. Here was a chance for each child to create something of his very own, an expression of his individual personality. All children love repetition and here was the pleasure of repeating a pattern and a place to use it. Imagination gloried in these pictures of living things dressed up and standing in groups or apparently marching in rhythmic steps. Co-operation, too, came in for its share in this participation in a community work—as great an opportunity was offered to the small child as the similar opportunity given the individual to help beautify his own city. The fact that every child's work was put up, gave him the feeling of satisfaction that adults experience in admiring the beautiful city they as citizens have had an important part in creating.

Figure and Object Drawing

A Method of Developing the Child's Vocabulary of Form

ELSIE D. CHARLES
Supervisor of Art, Clinton Public Schools, Clinton, Iowa.

THERE are certain forms which are repeatedly needed in free illustration. These might be called vocabulary of form. Here is a method which may aid teachers to meet the children's needs. Take a current story; select the objects that are necessary to tell any part of the story on paper. Draw these on the board for the children to see, a stroke at a time, with the class following. The pupils should use good-sized paper and a dark crayon outline. As soon as the work is up to grade, then colors may be filled in. If the object is somewhat hard, the children will have had enough close concentration by now and so for the coloring. Do not direct, tell them to color as they choose.

It may be a consolation to any teacher who is rather afraid to draw for the children if she remembers that if it is too much better than they can do, they will get discouraged. But do draw large and on a *front* board. Pupils do not succeed looking sidewise and drawing front.

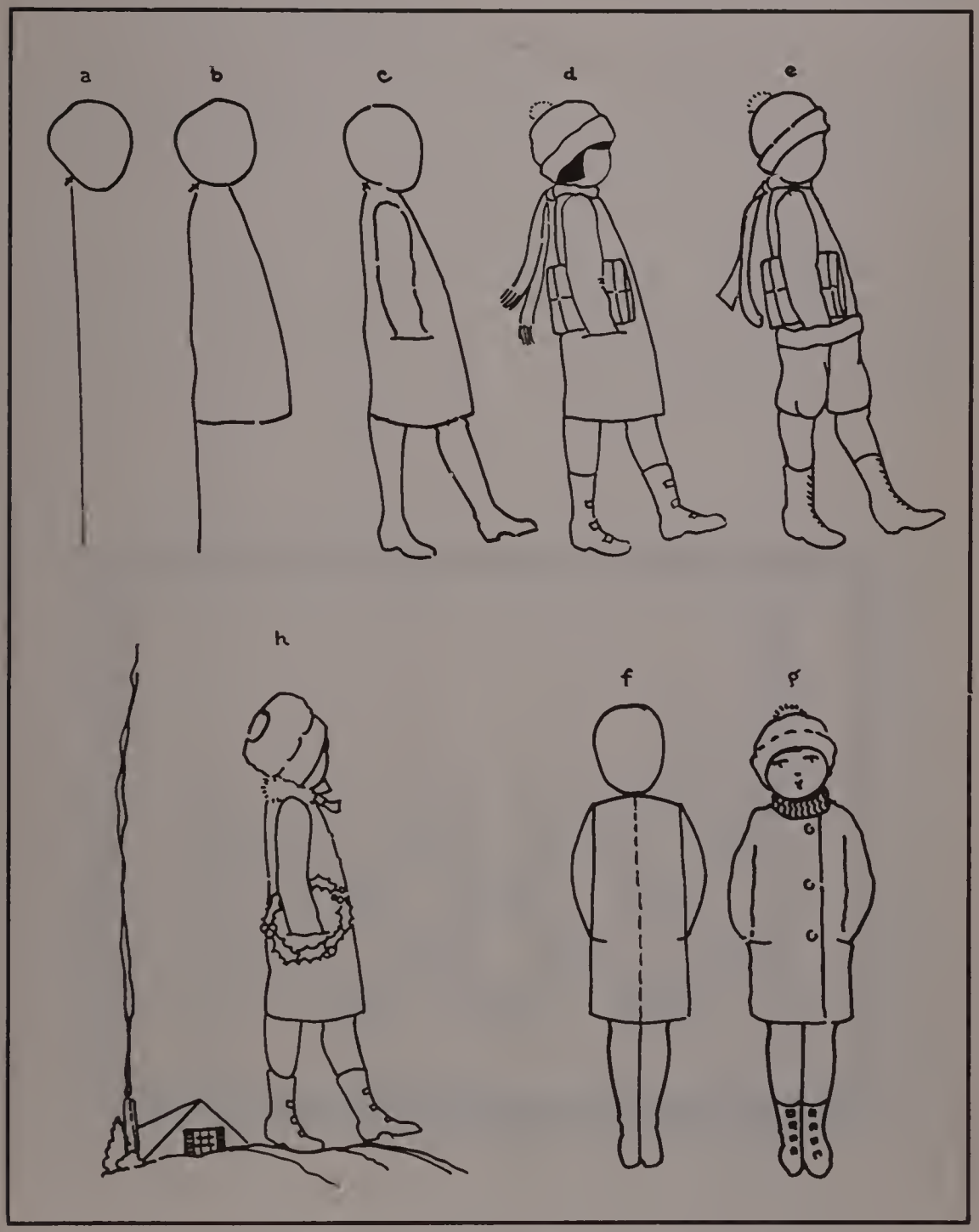
If there is no story with simple objects in it, then the teacher may make up a little story about a little girl going to the store to buy what she needs for making presents for her friends. Then dictate the figure of the little girl, circle for place for head, straight line down from back of neck (a), next coat (b), then slit for pocket, then outlines for back and front of sleeve or arm. Bring these just to the slit. Then it will look as if she has her hand in her pocket. Draw legs (c). Slip a package under her arm. Add galoshes on the feet. (This accounts for the big clumsy ankles lower grade children make.) Then draw one line for collar or scarf, put on the cap, add two curves for cheek and forehead and draw the hair (d).

This figure may be made into a boy by changing a little (e), and the children will enjoy doing this themselves. A front view of the same figure may be made by starting with head as before, extending spine line from center of chin to heels. Draw coat-hanger across bottom of chin. This forms top line of rectangle which is coat. Draw ends of pockets in same position as in side view. Swing arcs from ends of "coat hanger" to pockets for arms (f). Add finishing details of cap, galoshes, etc., as before (g). Do not expect results the very first time. This is not mechanical.

These figures may be used in almost all the nursery stories and the primary stories. It is easy to change the costume, but the *proportion* is what takes patience and practice.

In second grade, a little background can be added, a line for a hill showing the girl's house behind the hill (h). A few trees should appear, too; then they might make it raining, then snowing, then windy, etc.

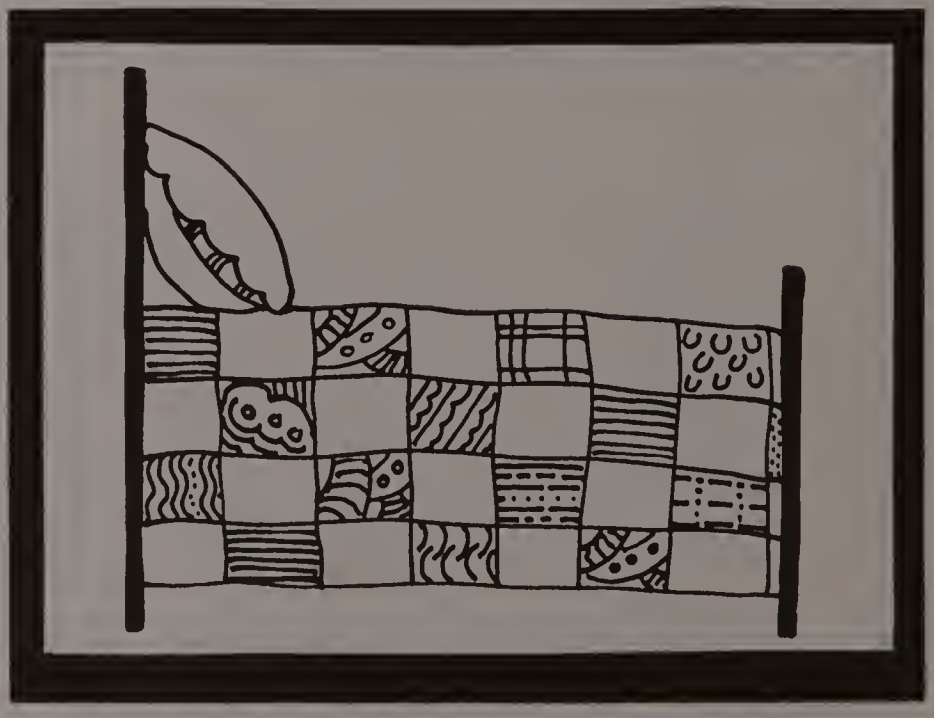
The gifts, drum, horn, jumping-jack,



PROGRESSIVE STEPS IN FIGURE DRAWING FOR CHILDREN BY ELSIE D. CHARLES, ART SUPERVISOR, PUBLIC SCHOOLS, CLINTON, IOWA

ship or boat, teddy bear, rocking horse, doll, wagon, draw these for the class first, a part at a time, and let them follow. Even then there will be plenty of individuality. If these objects can be memorized, then the children can draw without help from the teacher.

Art and a principle of fine literature both show here in this: there are no waste strokes in art; no waste words in literature. The drawings must be simplified before the teacher undertakes it at all. Then draw large enough and sufficiently heavy so that the farthest pupil can see plainly and easily. Explain that the pupil should not use such a heavy line, but that the class cannot all see if the teacher used a light one. If some pupils see these things decoratively, that is, if they draw in flat areas, and with a line around edges heavier than may seem necessary, develop that. Have them keep it a soft poster outline rather wide and uniform, and let the flat places be kept flat and in good value.



THE BEARS' BEDS MAY BE MADE TO YIELD A KNOWLEDGE OF PATTERN, REST SPACES, ORDER, VALUE, AND TEXTURE IN LESSONS WITH LITTLE FOLK. A CONTRIBUTION FROM ELSIE D. CHARLES, ART SUPERVISOR, PUBLIC SCHOOLS, CLINTON, IOWA

Figures in Carving

The Second of a Series of "Art Abroad" Chats with Children

BEULA M. WADSWORTH
Assistant Editor, The School Arts Magazine

GOOD morning, boys and girls! and what a lovely sunny morning it is! The sunshine was just right when I passed your library building as it made the low relief carvings on the front door stand out sharp and clear. Have you noticed them? Low reliefs or bas-reliefs (pronounced *ba*) may be a new word to you. It means designs or pictures made to appear raised because the carver or sculptor (as he is called) carved the background partly away. He used sharp tools called chisels to split away the little pieces of marble.

I want to tell you about Ted and Janet. They are two children who had been having a most interesting time travelling around Italy with Mother and Dad. Dad knew a good deal about art and so helped the children to enjoy many things they saw. Among other beautiful things Ted and Janet began to notice bas-reliefs in stone.

For several weeks the happy family was staying in Rome and nearly every day they took trips to see fine things in that ancient city. One day they took a ride out to the church of Santa Maria in Cosmedin. Now, not many people who travel hear much about this church but Dad knew that there were some fine bas-reliefs there that Ted and Janet would enjoy. Dad called them Byzantine. Byzantine was a new word and hard to remember at first. Of course Dad took pains to explain to the youngsters that Byzantine art was really the art of Byzantium, as Constantinople used to be called. This was a style of art in the sixth century—fourteen centuries ago—think of it! Ships went back and forth so it came about that we find Byzantine art in Italy.

The visitors entered the church and Dad led the family around from one beautiful relief to another. They even felt of one of the designs to find out that the relief stood out only a little way and really was very flat. Ted remembered some bas-reliefs he had seen in the cathedrals in France and remarked to Dad that those stood out much bolder from the background than these. "Yes, they do," said Dad, "but these Byzantine reliefs, which are low, are much more beautiful as a decoration than high reliefs because they are flat like the wall they decorate." Dad pointed out that this marble was left with a lovely roughness, too, and not polished down smooth like modern work.

"Isn't it strange," mused Janet, "that the artists of long ago knew how to make designs more beautiful and flat than the ones nowadays."

"Yes, it is," said Dad.

"I love peacocks," glowed Janet. "I wish I owned a real one. See those peacocks in the relief drinking from beautiful cups." (Figure A)

"Yes," said Dad, "and you remember the two peacocks with the urn of

TWO BEAUTIFUL BYZANTINE DESIGNS USING THE PEACOCK MOTIFS. THE UPPER IS FROM THE CHURCH OF SANTA MARIA IN COSMEDIN, ROME; AND THE LOWER IS FROM THE FAMOUS CHURCH OF ST. MARKS, VENICE

EXAMPLES OF BYZANTINE ART OF THE SIXTH CENTURY. THE UPPER IS A BAS-RELIEF SURFACE PATTERN FROM THE CHURCH OF SANTA MARIA IN COSMEDIN, ROME. THE LOWER IS A CRUDE BUT INTERESTING REPRESENTATION OF ANIMAL FIGURES, AND IS FROM THE CASTLE OF SAINT ANGELO, ROME

vines at St. Mark's Church in Venice, don't you? (Figure B.) That was Byzantine, too," he reminded them.

"Why did they use the peacock in design so often," queried Ted.

"Well," explained their father, "the Byzantine artists were religious and many of their designs had special meanings. The peacock, for instance, meant everlasting life and the cross you see referred to Christ." Janet suddenly interrupted the conversation.

"I've discovered something! Do you see how the border in the cross is made of bands twisted together? The all-over design of the flowers (Figure C) has twisted bands too."

"And so did the well-head we saw yesterday at the Castle of St. Angelo," suggested Dad. "You remember how you liked the crude deer, buffalo and peacock on that old well-head." (Figure D.)

"Oh, yes," said the children in chorus.

"It will be fun now to see if we can tell Byzantine art every time we see it," said Ted who was always enthusiastic.

On the way back Ted, Janet, Dad and Mother were walking along one of those narrow streets in Rome which haven't room for sidewalks. They were looking for some of those queer little shops where one can buy antiques, or things supposed to be very old and choice. They heard some hammering in a low, dark room a few steps below the street level. Dad said he had a hunch it was where they were carving marble and wanted to go down and see. Mother didn't like the looks of the dusty, dingy place but they nevertheless took the risk.

Soon they were watching two sculptors at work. What luck, just when they were all interested in marble reliefs. How the little chips of marble were flying as the man struck his chisel with a wooden mallet! The visitors didn't want to go too near to them.

One of the men was much older than the other, and had a merry twinkle in his eye for the children. He looked as if he had carved marble all of his life. When Ted dodged an extra large chip that flew in his direction, the old man remarked, "It is well I am not a Michelangelo (which I never hope to be). When he was beginning a block of marble in olden days, he attacked it with such hard strokes of the hammer that large pieces of marble flew in every direction." This amused the children very much.

The workers skillfully followed designs which were sketched on the big marble slab with chalk, but they also watched models of the same designs which had been made of clay.

Ted and Janet were so fascinated in seeing the bas-reliefs grow bit by bit that Dad and Mother could hardly coax them away. "When I get home to America," said Ted, decidedly, "I am going to try bas-reliefs in soap or plaster of paris and I am going to keep them simple and flat and not too smooth, like the lovely Byzantine reliefs."

Perhaps you would like to try that, too, and pretend that you are all old Byzantine sculptors. Good-bye, boys and girls.

A Puppet Any Child Can Make

EMMA K. FISHER
Edinboro, Pennsylvania

THE puppet is surely coming into its own. Let's permit the child to have the enjoyment and pleasure of making and owning a real puppet. The wooden bodied puppet is too difficult for children of primary grades. This puppet can easily be made in any grade, even in the first. Take a rope a yard long. Cut off about eight or nine inches for arms. Fold remaining rope into half, after tying a knot in the middle, as illustrated in the accompanying diagram (Fig. 1). Tie the cord to knot for holding puppet when it is finished. Below the knot about two inches, tie on the arms.

Now we are ready for the clay. This may be any clay, like that from a stream bed if necessary, which will harden. Make ball of clay. Cut in two and put around knot or head of puppet. Shape the face, seeing that strings for holding when finished are out at each side of the head. The arms will work better if they are moved up now just under the head leaving a little rope for the neck. Put body of puppet on under the arms. Form clay upper arms and forearms. Rope may be used for the hands. Both ropes coming from head will be used together for body of puppet and then divided for legs, letting enough rope under body and at knees to flop easily (Fig. 2).

Nice shoes may be formed from clay. Eyes may be formed by using rubber cement. This also gives a skin-looking finish to the clay face, and tends to make the features last longer. Strings to the arms, knees, and head and one to his back, will make Mr. Puppet a really lively person. To string the puppet I find one of mother's embroidery rings very useful. This makes it easier for small child to work. A clown suit will add a lot to the puppet's attraction. This puppet can be used to dramatize stories by dressing in different clothes.

"FORCE," A SOAP CARVING BY LYMAN SOULES, HIGH SCHOOL SENIOR, KALAMAZOO, MICHIGAN

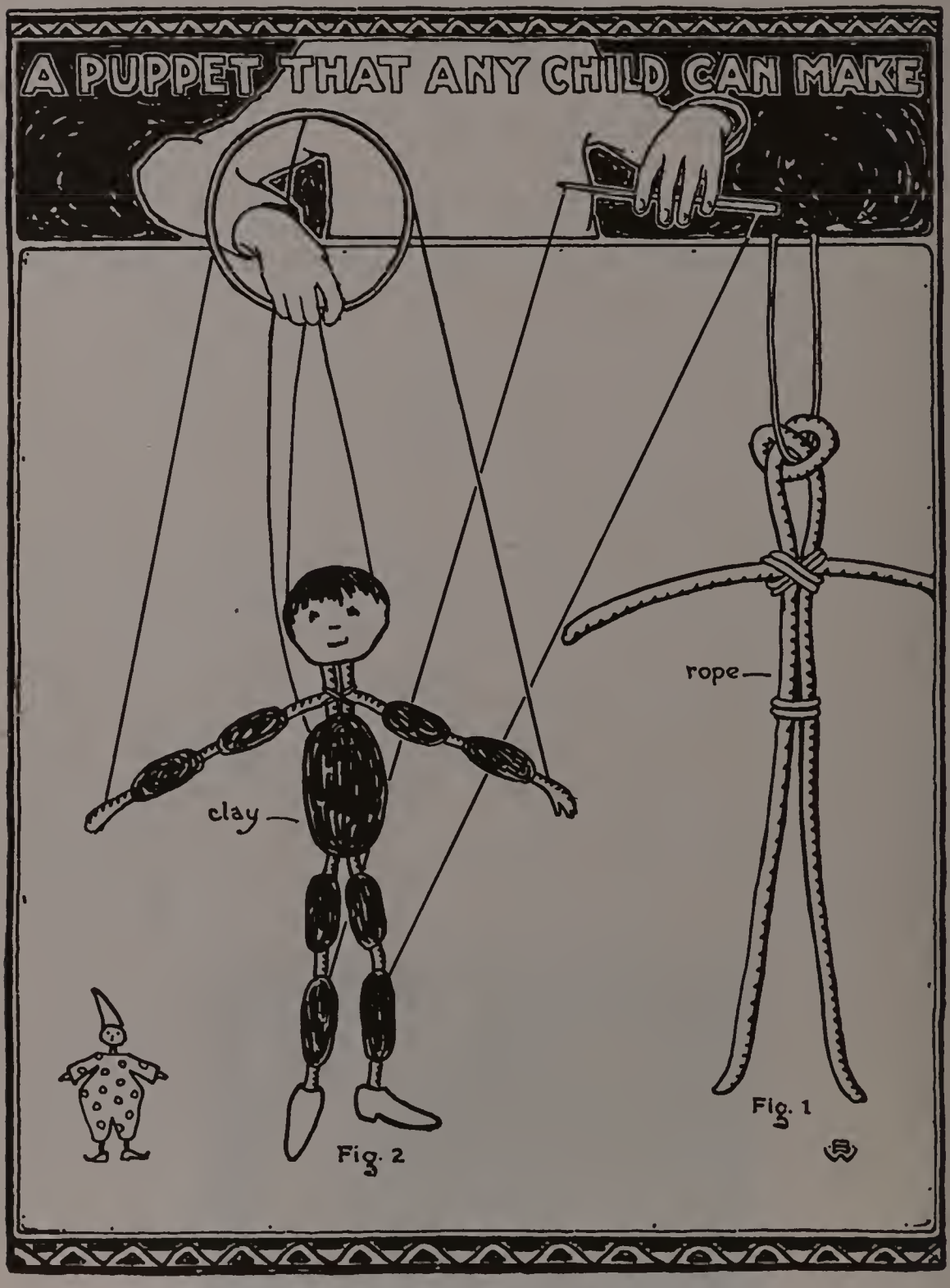
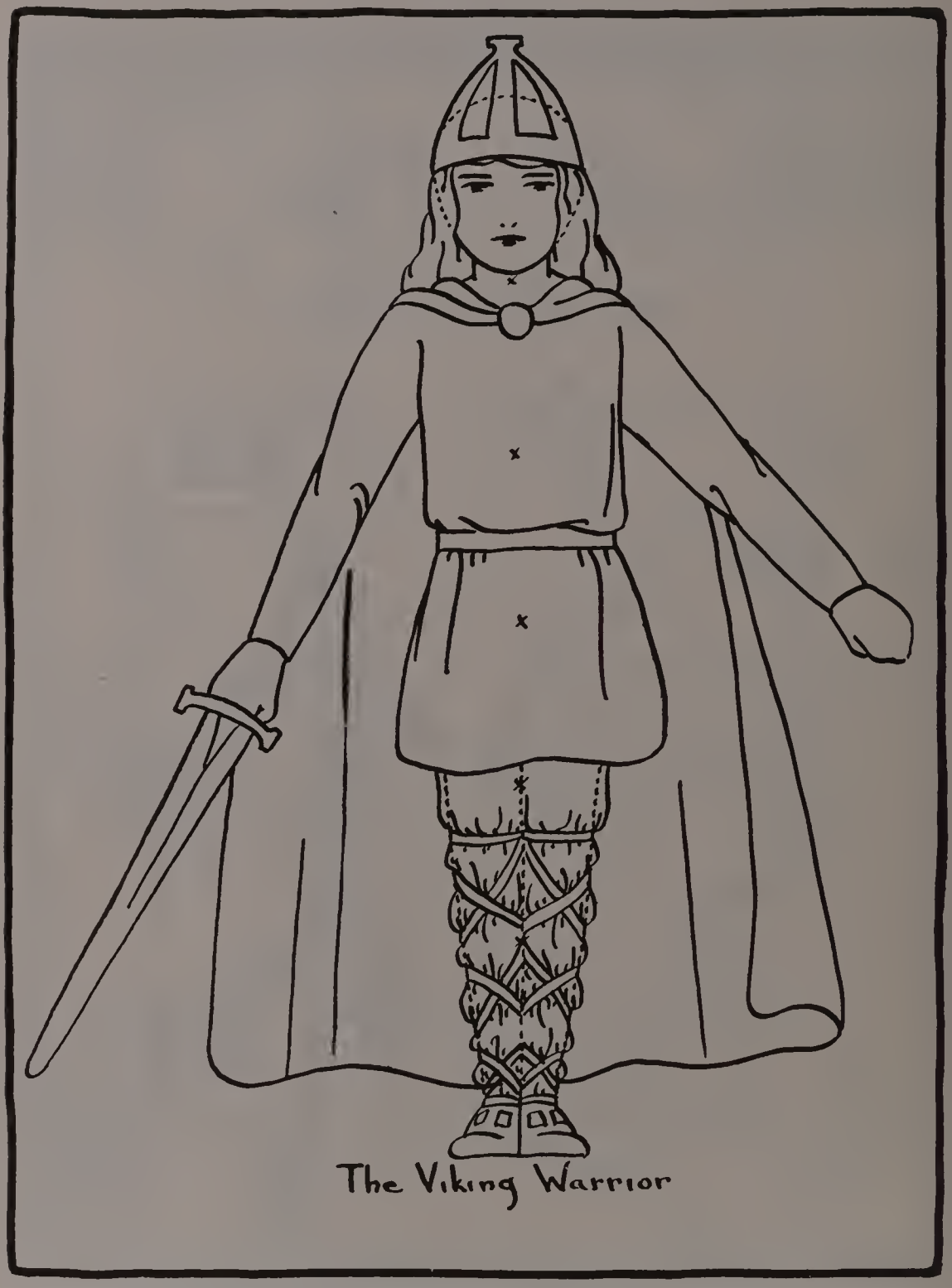


DIAGRAM SHOWING HOW LITTLE PEOPLE MAY MAKE PUPPETS
AS DESCRIBED BY EMMA K. FISHER, EDINBORO, PENNSYLVANIA

"DESIGNERS IN NEW YORK ARE GETTING SUGGESTIONS FROM CHILDREN; SO LET US LEAVE THE CHILDREN TO DO ORIGINAL DESIGNING AND NOT IMPOSE IDEAS OF OUR OWN UPON THEM," SAYS JESSIE TODD OF THE UNIVERSITY OF CHICAGO, WHO CONTRIBUTED THIS PAGE OF DECORATIVE ANIMAL FIGURES



THIS VIKING WARRIOR ILLUSTRATES A METHOD OF FIGURE DRAWING DESCRIBED IN THE ARTICLE BY JANET KATHERINE SMITH, KANSAS CITY, MISSOURI

The Viking Warrior

JANET KATHERINE SMITH
Art Instructor, Kansas City, Missouri

AFTER discussing the dress of the Vikings with the fourth graders, we decided we wanted to make a costume picture of a Viking youth; and this is the way we went about it. First, an oval was drawn for the head, and the eyes were located lightly half-way down it. Then above the eyes, or about one-third of the way from the top of the head, came the lines of the helmet edge. The rest of the helmet was then added, each child putting on his own idea of the sort of crest that particular warrior would have worn above the helmet. The features were drawn, as simply as in the illustration, and the neck. Then five more head-lengths were marked off directly below the chin, as the crosses indicate, and the tunic added, with its belt in the middle of the third head-length, and its lower edge by the fourth cross. Then the arms were drawn very simply, the hands reaching down half-way into the fourth head-length, and the mighty sword put into the right hand of the warrior.

Now, below the tunic, the vertical line between the legs was drawn, as indicated by the dotted line, and the thickness of the legs put in lightly where lie the other dotted lines. Now the cross-gartering was carefully drawn upon these sketched legs, and when it was complete and the children understood how the long strips were wrapped about the legs, the baggy trouser lines were added, showing just how they puffed out between the tightly bound gartering. Last of all, the soft shoes were drawn below the sixth head-length, and the young warrior was ready for his cloak. When that was added, he stood complete and in the drawing of him the children had learned not only how he looked and something of how his clothes were put on, but also quite a little of figure construction.

After learning the simple principles of figure construction, as here suggested, the pupils can use a similar figure and apply the results of research on costumes in illustrations for many other correlative lessons with literature and history to advantage. For instance, in thus illustrating Sir Galahad, Joan of Arc, Columbus, characters from Greek stories, etc., those subjects are greatly enriched.

CHILDREN HAVE MORE NEED OF MODELS THAN OF CRITICS.
—*Joubert*

A Jousting Scene from "King Arthur"

Including Methods of Making Theatrical Figures

VANETTA BEVANS BISSELL
Art Instructor, Public Schools, Kalamazoo, Michigan

CORRELATING with the literature department, the sixth grade of our Vine Street School found much pleasure in representing in their theater (a miniature one five feet in length) a scene from the life of King Arthur and his court, illustrated in the photograph herewith.

A castle with towers was voted for, and the architects, naturally of the sterner sex, set about building it. Two Quaker Oats boxes were pasted together for the large tower, and battlemented. A smaller carton formed the hanging tower on the opposite side of the castle. Deep windows pierced the walls at intervals. To give the proper effect, the whole surface was given a coat of gray Artstone. Greensward of long strands of raffia, stitched transversely on burlap and clipped, covered the ground.

Weary of the proverbial rag doll, which had formerly been used for characters, we experimented with other materials.

The boys chose plasticine for their knights, simulating armor with silver and gold sealing wax. The knights' tunics were made of cloth of satin and silver. The girls worked in a much more

A MINIATURE THEATER DONE UNDER THE INSTRUCTION OF VANETTA BEVANS BISSELL, ART INSTRUCTOR, PUBLIC SCHOOLS, KALAMAZOO, MICHIGAN

difficult medium: the heads of the court ladies were carved from Ivory soap, after many efforts. These, covered with flesh-colored wax, with a bit of rose for cheeks and lips, dark eyes and eyebrows, and strands of wigs from defunct dolls, produced ladies whom it was a pleasure to dress in silks and satins.

These fine garments covered up wooden bodies salvaged from the manual training waste box. Arms, as usual of wire, were covered with cotton and flesh-tinted chiffon.

We endeavored to get historic data for our costumes, but could find nothing on the sixth century in the public library. However, five or six beautiful King Arthur books from the children's private libraries gave us the ideas of our best artists on dress, and we followed these.

Two prancing iron horses were painted black and white; and there were our steeds, caparisoned, and ready for the joust. The shields and lances aroused great enthusiasm among the boys.

A good deal of research was needed before the project could be completed, and the class quite doted on the result.

OLD WORLD CATHEDRAL DOORWAY
WITH A MURAL PAINTED LUNETTE

Lesson in Color, Using a Sardinian Tapestry as a Source of Appreciation and Inspiration

CLARA P. REYNOLDS
Director of Art, Seattle, Washington

GRADES—Three and four.

MOTIVE—To teach recognition of color, the balance of cool and warm color, and freedom in expressing the figure in color.

SOURCE—A Sardinian tapestry, vivid in color and primitive in design. This particular tapestry was selected because it was understandable to children of these grades. There was no color in it they could not easily identify. The balance of color was unusually fine, contrasted with a strong use of black in the design. The children were quick to note the play of cool color against warm and to comment on the beauty of the effect. The symbolism of the design was easily understood. The figures in it, of men and women and animals, were expressed in a primitive way and therefore were enjoyable to small children.

LESSON—Medium—water color, No. 9 water color brush, and white drawing paper.

PRESENTATION—the tapestry was removed. (The lesson in color followed two days later, after the study of the tapestry.) It was in the fall of the year;

WATER COLORS BY THIRD AND FOURTH GRADE PUPILS INSPIRED BY A SARDINIAN TAPESTRY. WORK FROM SEATTLE, WASHINGTON SCHOOLS, CLARA P. REYNOLDS, ART DIRECTOR

so we talked about what these peasant people might be doing.

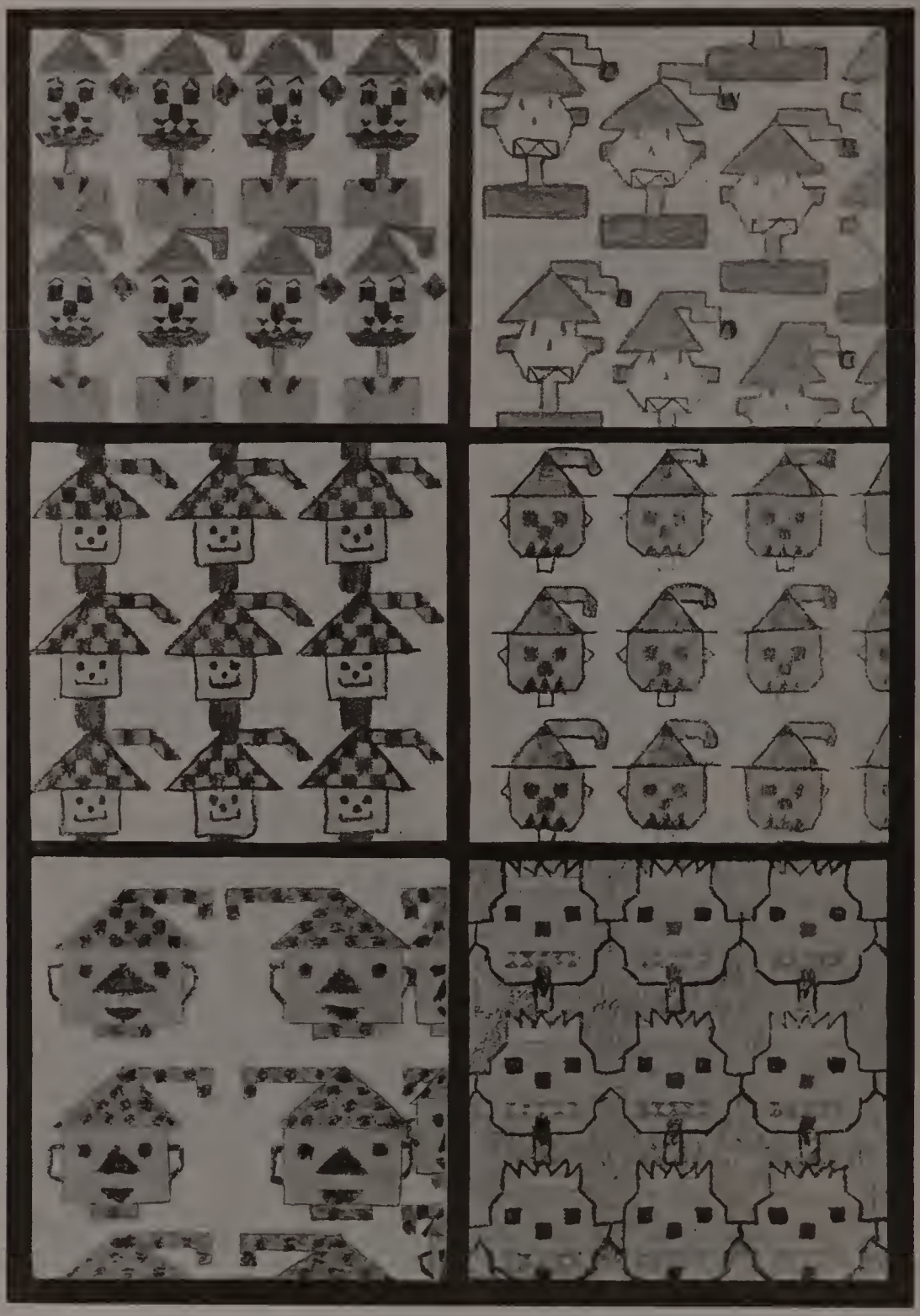
We visualized their appearance, dressed in their bright costumes. We discussed the colors we had seen in the tapestry and how they were used to create the effect we had enjoyed.

There was no attempt made to teach the drawing of the figure, except to sketch the general proportions on the blackboard in relation to the space it was to fill. We decided the peasant figure should be the central interest. The sketch was removed. The children were asked to paint directly on the paper with the brush, leaving a small space between colors, and to complete the whole in one rapid application.

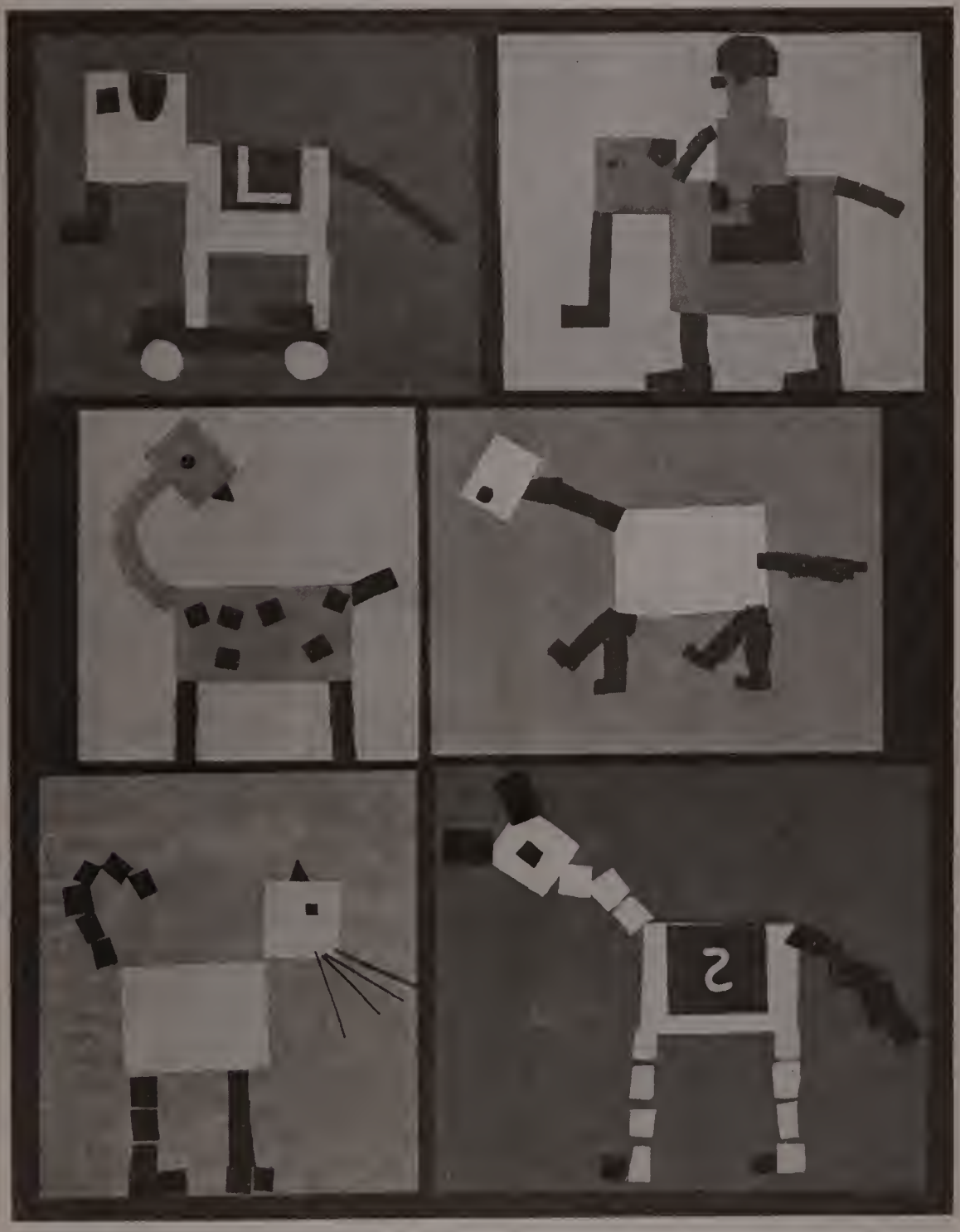
A spirit of fun and play prevailed and no one made any attempt to produce a correct drawing. The emphasis was placed upon securing the freshness of color and beauty of contrast.

ORGANIZATION—When the drawings were completed we placed them upon the walls and rehung the tapestry. The results in color were surprisingly good, and the children quick to appreciate which paintings expressed the general feeling of the tapestry.

CUT PAPER DESIGNS WITH BACKGROUND IN WATER COLOR WASH, BY PUPILS OF A PALO ALTO, CALIFORNIA GRAMMAR SCHOOL



THE CHILD'S SENSE OF HUMOR MAY HAVE AN OUTLET IN THE CREATION OF CLOWN FACES THROUGH THE MEDIUM OF CRAYON DESIGNS ON CHECKED PAPER. THIS PAGE OF SIXTH GRADE CLOWNS COMES FROM MR. J. P. SALISBURY, COLUMBUS, OHIO



WHAT FUN THE THIRD GRADE IN HAMILTON, OHIO, MUST HAVE HAD MAKING THESE TOY ANIMALS OF PAPER SQUARES! THEY WERE DONE UNDER THE DIRECTION OF DORIS MILLER, HAMILTON, OHIO

Figure Drawing Made Easy

MAEGEANE R. RICE
Art Teacher, Irving School, Muskogee, Oklahoma

OUR stroke figure sketches are based upon experiences, activities, history, literature, and oftentimes just upon the child's imagination. The urge for an easier means for figure drawing prompted the experiment that I tried in all of my classes. I was searching for an easier means of letting the child express ideas within his own field of experience.

In years past it has been the most difficult subject for grade teachers to present to their classes and at the same time get figures that were well proportioned. We found stick figures very unsatisfactory and the circle plan, while a better method, is a laborious task and a misleading plan, making it hard for a child to sketch a figure composed of circles and ovals, because he visualizes the figures as one possessing clothes. Unless the teacher draws the figure on the board and then dresses it right before his eyes, he has every difficulty imaginable with his proportions, and the finished product that is eventually turned out is a clumsy likeness to the one his teacher has drawn for him to copy. His figures are cramped, he becomes discouraged, and he works on details rather than the main outer structure.

I present the stroke figure lesson by telling the child to draw an orange oval for the head, since nearly all children start drawing the human figure that way. The children are told to draw only simple figures first, until they are able to grasp the feeling of balance. Then I make no suggestions as to what they shall draw. The proportions are developed as he constructs the lines that make up the figure. At all times he must watch the placing of his strokes, making sure that they are just far enough apart. Good values and heavy strokes are just as important as the construction of the figure. We found at the end of the sketch period that most of the criticisms were made in that direction.

We keep the drawings free and sketchy, using an arm motion while drawing. The figures are entirely original, the ones not too accurately drawn are freer and prettier. Opposing lines in the same figure make for interest and add to rather than detract from the sketch.

The accompanying sketches represent four weeks' work, several sketches being drawn in one thirty-minute period. The work goes more slowly at first; later the sketches are more quickly and freely done.

Enthusiasm is the quality needed to accomplish things, and all the classes in all grades have been very enthusiastic about the work. In all illustration and poster work we use this method which makes pupils confident in handling the required figure drawing and in working out poses and figures that are new, striking, and quite different.

ACTION FIGURES IN A DIFFERENT WAX CRAYON TECHNIQUE
BY PUPILS OF MAEGEANE R. RICE, MUSKOGEE, OKLAHOMA

The School Arts Magazine, June 1929

PICTURE VALUES IN EDUCATION. Joseph J. Weber. The Educational Screen, Inc., Chicago, Ill.

It is the record of experimental investigation carried on with grade pupils and college students at the University of Kansas in 1921 and 1922 and an outline for a suggested teacher training course in the use of visual aids to teaching. With the rapid development of the motion picture industry the question of its educational possibilities has arisen and Mr. Weber in this volume discusses this medium of visual aid as well as the lantern slide, stereograph and ordinary prints and illustrations, and he effectually proves the value of visual aids to education.

THE GOLDEN BIRD. Katherine Gibson. The Macmillan Co., New York.

This is a collection of stories representative of all periods of art from the art of ancient Egypt to the art of the crusades. Exquisite stories of Persia, of Japan, of Greece, of China, the quaint little-known tale of the young French Jongleur, "The Clown of God," who did what he could on Christmas day in the morning, are so vividly told that the whole book seems bright with color, beautiful and brilliant as the tints of Oriental tapestries, or glowing as a Normandy church window. Miss Gibson, the story-teller of the Cleveland Museum of Art, in writing this book has endeavored to lead children to museums by interesting them with tales of ancient arts, and the results are highly satisfactory, both from a literary and a practical viewpoint. The collection is illustrated with several color plates and full page illustrations as well as numerous decorations in black and white drawn from objects in the collection of the Cleveland Museum of Arts.

THE SHUTTLE-CRAFT BOOK OF AMERICAN HANDWEAVING. Mary Meigs Atwater. The MacMillan Company, New York. Price $6.50.

An inspiration to the American national art of hand-weaving. The origin and history of the beautiful old patterns, Whig Rose, Indian War, Wheel of Fortune, Walls of Jericho and many others are discussed and an unusual feature of the book is the manner in which the three hundred patterns and loom-threading drafts are classified for quick reference.

Sufficient definite technical descriptions of characteristic American weaves, as well as descriptions of the less familiar "four-harness overshot," the "summer and winter weave," and the little known "double" weave are given to enable a weaver of no exceptional experience to use these patterns with little difficulty. There are suggestions for beginners on the choice of looms and materials, and the book is lavishly illustrated with photographs of good examples of ancient and modern American weaving and hundreds of diagrams and threading drafts.

Although the book contains a great deal of technical information it nevertheless attracts the attention and interest not only of the weaver, novice or expert, but also has an appeal for everyone interested in American art and handicraft.

FASHION DRAWING AND DRESS DESIGN. Mabel L. Hall. Isaac Pitman & Sons, New York. Price, $3.00.

A comprehensive handbook dealing with proportion, construction, pose and draping of the adult and child figure. The text is illustrated with numerous pen drawings and diagrams, and human figure sketching and costume design are very thoroughly discussed. This book was written with the object of supplying a systematic course of instruction in the principles underlying dress design, not only for the novice but also for the trained art student. The author has avoided the introduction of technical details wherever possible, and has kept the instructional matter on the simplest lines.